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—	7	—	4	20	8	75	7	—	1	67
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—	1	8½	1	—	2	15	1	70	—	41
—	1	7	—	96	2	—	1	60	—	38
—	1	—	—	60	1	25	1	—	—	24
—	—	9¾	—	48	1	—	—	80	—	19
—	—	9	—	45	—	94	—	75	—	18
—	—	8	—	40	—	83	—	66	—	16
—	—	7	—	35	—	73	—	58	—	14
—	—	6	—	30	—	62	—	50	—	12
—	—	5	—	25	—	52	—	41	—	10
—	—	4	—	20	—	42	—	33	—	8
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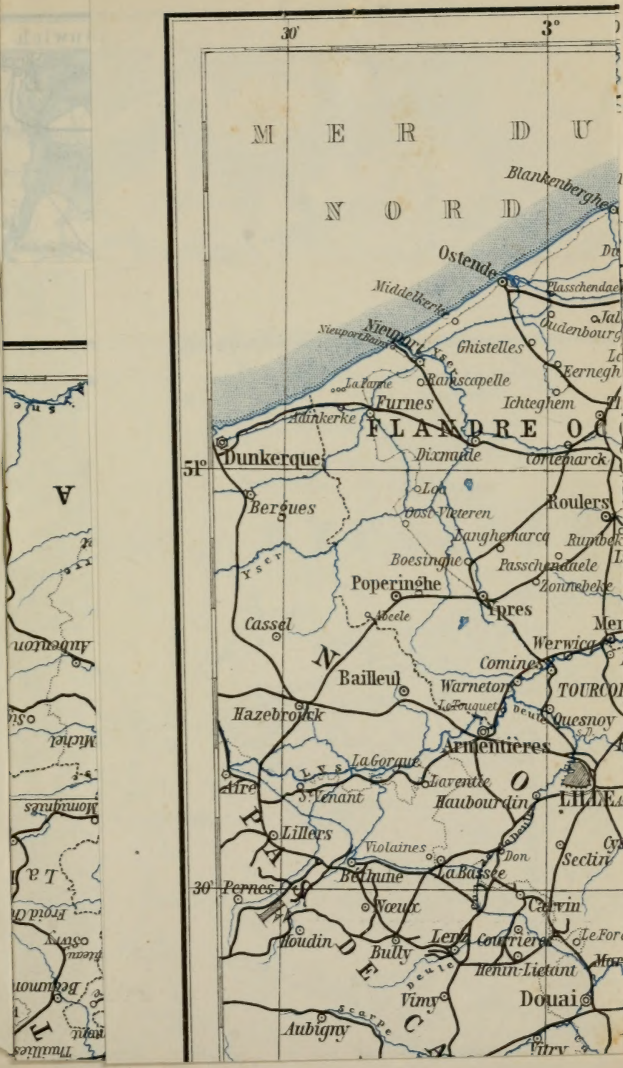
LINEAR MEASURES.

Mètres (Dutch Ells).	Parisian Feet.	Prussian Feet.	Viennese Feet.	English Feet.
1	3,08	3,19	3,16	3,28
2	6,16	6,37	6,33	6,56
3	9,24	9,56	9,49	9,84
4	12,31	12,74	12,65	13,12
5	15,39	15,93	15,82	16,40
6	18,47	19,12	18,98	19,69
7	21,55	22,30	22,15	22,97
8	24,63	25,49	25,31	26,25
9	27,71	28,68	28,47	29,53
10	30,78	31,86	31,64	32,81
20	61,57	63,72	63,27	65,62
30	92,35	95,59	94,91	98,43
40	123,14	127,45	126,55	131,24
50	153,92	159,31	158,19	164,04
60	184,71	191,17	189,82	196,85
70	215,49	223,03	221,46	229,66
80	246,28	254,90	253,10	262,47
90	277,06	286,76	284,74	295,28
100	307,84	318.62	316,37	328,09



30'
3°
M E R D U
N O R D
Blankenberghe
Ostende
Middelkerke
Nieuport
Nieuport Bains
Ghistelles
Oudenbourg
Eernegh
La Panne
Ramscapelle
Furnes
Adinkerke
Ichteghem
FLANDRE O
Dunkerque
Dixmude
Cortemarck
51°
Bergues
Loo
Oost-Vleteren
Roulers
Langhemarck
Rumbek
Boesinghe
Passchendaele
Yser
Poperinghe
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Abeele
Cassel
Werwicq
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Bailleul
Warneton
TOURCOL
Hazebrouck
Le Touquet
Deule
Quesnoy
Armentières
La Gorgue
Lys
Aire
Laventie
St Venant
Haubourdin
LILLE
Lillers
Violaines
Don
Seclin
Béthune
La Bassée
30'
Pernes
Nœux
Carvin
Houdin
Bully
Lenz
Courrières
Le Fore
Henin-Lietant
Deule
Vimy
Douai
Scarpe
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BELGIUM AND HOLLAND.

HANDBOOK FOR TRAVELLERS

BY

K. BAEDEKER.

WITH 13 MAPS AND 20 PLANS.

TENTH EDITION, REVISED AND AUGMENTED.

LEIPSIC: KARL BAEDEKER, PUBLISHER.
LONDON: DULAU AND CO., 37 SOHO SQUARE, W.
1891.

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"Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all."

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PREFACE.

THE chief objects of the Handbook for Belgium and Holland are to supply the traveller with a few remarks on the progress of civilisation and art in these interesting countries; to render him as far as possible independent of the embarrassing and expensive services of commissionnaires, guides, and other members of the same fraternity; to place him in a position to employ his time, his money, and his energy to the best advantage; and thus to enable him to derive the greatest possible amount of pleasure and instruction from his tour.

The Handbook has been compiled almost entirely from the Editor's personal observation, and he has used every endeavour to furnish information acceptable to travellers of every class. The present edition, which corresponds to the 19th German edition and the 14th French, has been carefully revised and remodelled from the most recent timetables, catalogues, government statistics, and other sources. The Editor has also frequently availed himself of the valuable information kindly afforded by travellers, which he gratefully acknowledges.

The introductory article on art has been contributed by *Professor Anton Springer* of Leipsic, and has been adapted for the use of English travellers with the kind assistance of *Mr. J. A. Crowe*, author of 'The Early Flemish Painters'. Other valuable remarks on many of the principal works of art mentioned in the Handbook are also from Professor Springer's pen.

The arrangement of the pictures in some of the Belgian galleries is frequently changed; but, as a general rule, the

data afforded by the Handbook will enable the traveller to dispense with the costly and often bewildering catalogues.

The MAPS and PLANS, on which the utmost care has been bestowed, will prove of material service to the traveller when threading his way through the intricacies of the curious mediæval cities of Belgium, or when entangled in the network of railways, rivers, and canals with which the Netherlands are overspread.

HEIGHTS and DISTANCES are given in English measurement, and the POPULATIONS in accordance with the most recent census.

The HOTELS indicated by asterisks are those which the Editor has reason to consider the most comfortable and worthy of commendation; and in awarding these asterisks he has entirely disregarded the self-laudations of innkeepers and other persons of a similar class. The average charges and prices stated in the Handbook, although constantly tending to rise, will enable the traveller to form some idea of his probable expenditure.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks.

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Abbreviations.

R. = Room.	ft. = English foot.
B. = Breakfast.	N. = North, northern, etc.
D. = Dinner.	S. = South, etc.
A. = Attendance.	E. = East, etc.
L. = Light.	W. = West, etc.
M. = English mile.	r. = right.
S. = Supper.	l. = left.
déj. = Déjeuner.	hr. = hour.

The letter *d* with a date, after the name of a person, indicates the year of his death. The number of feet given after the name of a place shows its height above the sea-level. The number of miles placed before the principal places on railway-routes and high-roads generally indicates their distance from the starting-point of the route.

Asterisks are used as marks of commendation.

BELGIUM.

I. Plan of Tour.

Belgium is now so completely intersected by a network of railways, that the traveller will rarely have occasion to travel by any other conveyance; but a steamboat-trip on the Meuse, and a few excursions on horseback or on foot in the neighbourhood of Liège, Namur, Dinant, Spa, etc., should not be omitted; for these are foremost among the many beautiful and historically-interesting districts of which Belgium can boast. On the whole, however, the works of the painter and the architect are Belgium's great attractions; and as a large proportion of the traveller's time will probably be spent in the cities and larger towns, he is recommended to select the spring or autumn in preference to the summer for his tour. Those who are already acquainted with the towns and their treasures of art, or whose object is retirement and repose, will find many delightful spots for spending the summer on the banks of the Meuse, or in the environs of Spa.

The following tour, beginning at Ostend and terminating at Antwerp, will serve to convey an idea of the time requisite for a glimpse at the chief attractions of Belgium. Travellers entering Belgium from France, Holland, or Germany, will find no difficulty in planning other tours with the aid of the map.

Ostend and Bruges	1½ day
Ghent	1 ,,
Courtrai, Tournai, Mons	2 ,,
Charleroi, Namur	1 ,,
Valley of the Meuse, Dinant	1½ ,,
Liège and Seraing	1 ,,
Maastricht and the Petersberg	1 ,,
Louvain and Brussels	2 ,,
Waterloo	1 ,,
Malines	1 ,,
Antwerp	2 ,,
	15 days.

In order to prevent loss of time in exploring towns, the traveller should carefully consult the plans before leaving his hotel, and if pressed for time he had better hire a cab or *vigilante* by the hour, dismissing it, however, when a prolonged visit to a picture-gallery or museum is contemplated. The Handbook renders the services of commissionnaires and guides entirely superfluous (half-a-day 2-3, whole day 4-5 fr.), and the traveller is particularly cautioned

against employing those of an inferior class by whom he is importuned in the streets.

II. Money and Travelling Expenses.

Money. The Monetary System of France was introduced into Belgium in 1833; and by the Convention of Paris of 1865 Belgium belongs to a monetary league with France, Switzerland, and Italy. One franc, 100 centimes, 80 German pfennigs, 50 Austrian kreuzers, 47 Dutch cents, 20 American cents, and $9^3/_4$ pence are all nearly equivalent (see the money-table at the beginning of the book). The coins in common circulation are French Napoleons (20 fr.) in gold; 5, $2^1/_2$, 1, $^1/_2$, and $^1/_5$ fr. pieces in silver; 10, 5, 2, 1 c. in copper; 20, 10, 5 c. in nickel. Swiss and papal coins should be refused. English and French banknotes and English gold are received at all the principal towns, hotels, and railway-stations at their full value (1*l.* = 25 fr.). Belgian notes from 20 to 1000 fr. are current in all parts of Belgium, but do not realise their full value in France or elsewhere. English circular notes are recommended for the transport of large sums, in preference to banknotes or gold, as they always realise a favourable exchange, and as, if lost, their value is recoverable. Money should not be changed except at the shops of the larger and more respectable money-changers; the small dealers at the railway-stations seldom give the due rate of exchange.

Expenses. Hotels of the highest class are somewhat expensive at Brussels and the principal Belgian watering-places, but in most other parts of the country they will be found cheaper than in England. The average charges are as follows: bed 3 fr., coffee and rolls $1^1/_2$ fr., dinner 3-5 fr., $^1/_2$ bottle of Bordeaux $1^1/_2$-2 fr., attendance 1 fr. The table d'hôte dinner in the larger towns is generally between 4.30 and 6 p.m. Supper may be ordered at a fixed charge of 2 fr. or upwards. The charges at hotels of the second class are about one-third lower, while the accommodation is sometimes quite as good, although less pretending. Hotel-expenses therefore need not exceed 10-15 fr. per day; the fees payable at picture-galleries, museums, and churches amount to 3-4 fr. per day, and travelling expenses to 8-10 fr.; so that most travellers should be prepared for a daily expenditure of at least 25-30 fr. each. On the other hand the 'voyageur en garçon', the artist, the student, and the pedestrian may easily reduce their expenditure to half that sum without much diminution of comfort.

III. Passports. Custom House.

Passports. These documents are now dispensed with in Belgium, but they are occasionally useful in proving the traveller's identity, procuring admission to private collections, etc., and they must be shown in order to obtain delivery of registered letters.

Custom House. The formalities of the *douane* are generally very lenient. The traveller should always, if possible, superintend the examination of his luggage in person. In crossing a frontier even the smaller articles of luggage usually kept in the railway carriage have to be submitted to inspection. The traveller is allowed 1 lb. of tobacco or cigars duty free, but he should declare it to the custom-house officers. When a frontier is to be crossed, ordinary passengers' luggage should never be sent by goods-train. The risk of detention, pilfering, and other vexations, far outweighs any saving of trouble or expense which this plan affords.

IV. Language.

The linguist, the ethnologist, and indeed every observant traveller will be interested in the marked differences between the various races of which the Belgian nation is composed. The *Walloons* (of Namur, Liège, Verviers, etc.), who are believed to be partly of Celtic extraction, are remarkable for their enterprising and industrious, and at the same time passionate and excitable character. The *Flemings*, who constitute about five-eighths of the population, are a somewhat phlegmatic race of Teutonic origin; they are preeminently successful in agriculture and those pursuits in which energetic action is less requisite than patient perseverance, and their language is of the Teutonic stock, being closely akin to the Dutch. Antwerp and other seaports, however, also possess a thriving commercial and seafaring Flemish population. A third element is the *French*. Political refugees and obnoxious journalists frequently transfer the sphere of their labours from Paris to Brussels, while a considerable proportion of the Belgian population in the principal towns affect French manners and customs, are frequently educated in France, and are often entirely ignorant of the Flemish language. A valuable and interesting work, to which reference is frequently made in the Handbook, is the '*Descriptio totius Belgii*' by the learned Florentine *Guicciardini* (d. 1589), who in his capacity of Tuscan ambassador resided for several years in the Netherlands. '*Leodicum*' (Liège), he says, '*utitur lingua Gallica, Aquisgranum* (Aix-la-Chapelle) *Germanica: viri Leodicenses alacres, festivi, tractabiles; Aquisgranenses melancholici, severi, difficiles. In summa, tantum alteri et natura et moribus, totaque adeo vitae ratione ab alteris differunt, quantum Galli discrepant a Germanis*'.

The boundary between the Walloon and Flemish languages is a tolerably-straight line drawn from Liège southwards past Brussels to Calais, Walloon being spoken in a few isolated districts to the N., and Flemish here and there to the S. of the line.

French is the language of the government, the legislature, the army, of most of the newspapers, of public traffic, of literature, and indeed of all the upper classes, as it has been since the time of the crusades.

The WALLOON language, which resembles a very corrupt dialect of French, or *rouchi français* as it is termed by the French, is an early French (Romanic) patois, with Celtic and Teutonic elements, occurring occasionally in ancient documents and poems, and not entirely without its literature, but almost as unintelligible to a Frenchman as to an Englishman or a German. Guicciardini describes it as '*sermo communiter Gallicus; sed quia Galliam inter atque Germaniam positi, corruptus valde et perabsurdus*'. The linguist who desires to form some acquaintance with the Walloon language is referred to two excellent works published at Liège in 1845: '*Poésies en patois de Liège, précedées d'une dissertation grammaticale sur ce patois, et suivies d'un glossaire par Simonon*', and the '*Dictionnaire étymologique de la langue Wallonne par Ch. Grandgagnage*', the latter unfortunately uncompleted. Liège also possesses an excellent *Société de Littérature Wallonne*, the object of which is to disseminate useful literature. The following popular rhymes from the '*Almanach par maître Matthieu Laensbergh*' will serve as a specimen of the language:

JANUARY:

Il gna pu d'broûli ki d'poussîr.	Il y a plus de brouillard que de poussière.

FEBRUARY:

Li chôd' sop' so on vi stoumak,	La chaude soupe sur un vieil estomac,
So n'freut paî, on bon spet cazak,	Dans un pays froid une bonne épaisse casaque,
Ni ferît nin pu d'bin ki l'solo,	Ne ferait pas plus de bien que le soleil,
Si voléf' lâr on po sor no.	S'il voulait luire un peu sur nous.

APRIL:

C'est l'usège dist-on d' s'attrapé	C'est l'usage, dit-on, de s'attraper
Lonk et l'aut', li prumî d'avri:	L'un et l'autre le premier d'avril:
Si c'n'esteu ko qu'po s'diverti,	Si ce n'était que pour se divertir,
Qu'on koirah' in' got' à s'dupé!	Qu'on cherchât un peu à se duper!
Mais c'n'est pu po rir' qu'on s'surprin,	Mais ce n'est plus pour rire qu'on se surprend,
Dè mon si on ce reïe, ci n'est k' de gros des dîn.	Du moins si l'on en rit ce n'est que du gros des dents.
On s'tromp', on s'dispoïe al tournaïe:	On se trompe, on se dépouille tour à tour:
C'est l'prumî d'avri tol' l'annaïe!	C'est le prem. d'avril toute l'année.

The FLEMISH language differs but slightly from the Dutch, both being branches of the same family of Germanic languages. In the middle ages they formed but one tongue, and even at the present day the Flemish spoken language differs no more from the Dutch than some German dialects do from each other, while the written languages are almost identical, especially since about 1864, when the Flemish writers ceased to use certain unimportant orthographical peculiarities that had previously distinguished the languages. Flemish, although a rich and expressive language, cannot be called a highly-cultivated tongue, being spoken by the uneducated classes only, and possessing but little original literature. Centuries of

Spanish, Austrian, and French domination have left the Flemish language unaltered for the simple reason that it was never used as a written language, except for catechisms, prayer-books, legends, etc., for the use of the lower classes. Since the year 1840 several scholars of eminence and a number of learned societies have zealously striven to procure the introduction of Flemish into the higher political and social circles, but their efforts have hitherto met with indifferent success. A law was passed in 1873 permitting a more general use of Flemish in judicial proceedings than had previously been competent, and in 1883 the use of the Flemish speech was reintroduced into the middle-class schools of the Flemish provinces. While, however, this may tend to preserve and purify the language, the fact remains unchanged, that a knowledge of French is still considered indispensable to all but the lowest agricultural and labouring classes.

The following peculiarities of pronunciation are common to Flemish and Dutch: *y* (in Dutch *ij*) is pronounced like the English i in time (but in West Flanders like e), *u* like the French u, *eu* like the French eu, *eeu* like the English a (in *fate*), *oe* like oo, *ae* like ah, *ou* as in English, *ui* like the French eu-i, *oei* like we, *sch* like s and the guttural ch in the Scotch *loch*, and *sch* at the end of a word almost like s.

After what has been said, it need hardly be added that a slight knowledge of French will enable the traveller in Belgium to converse with every one with whom he is likely to come in contact, and that an acquaintance with the Flemish and Walloon dialects will probably be of little use except to the philologist. Those who are ignorant of French will be glad to know that English is spoken at most of the principal hotels throughout the country.

V. Churches, Picture Galleries, and Collections.

The Churches (Roman Catholic) are usually open from 6 a.m. till noon, but in the afternoon the visitor must apply to the sacristan. If the architecture or the pulpit be the chief object of interest it may be inspected in the forenoon, but when pictures are to be seen the attendance of the sacristan is necessary, as they are often covered with curtains or concealed in side-chapels. The best hours in this case are 12-4 p.m., when there is no service. Fee for one person ½-1 fr., and for a party more in proportion. In many churches the fees are fixed by tariff, but here also a fee to the sacristan is occasionally expected.

Picture Galleries and Collections are generally open gratis from 10 or 11 a.m. till 3, 4, or 5 p.m., but on certain days a trifling fee for admission (½-1 fr.) is sometimes charged. For admission to town-halls and similar sights, the fee is usually about the same. In visiting a private collection a single traveller is expected to give a gratuity of about 2 fr.

VI. Railways.

The most trustworthy time-tables are contained in the '*Guide officiel des voyageurs sur tous les chemins de fer de Belgique*', published monthly, and sold at all the principal railway-stations (edition in yellow cover, with map, 20 c.).

The fares on the Belgian lines are probably the lowest in the railway-world. The charges per Engl. M. are now about 17 c. for the first, 11 c. for the second, and $8^1/_2$ c. for the third class; express fares are somewhat higher. Return-tickets are issued at a reduction of 20 per cent., and are available from 1 to 3 days according to the distance. In 1890 there were 2793 M. of railway open for traffic in Belgium.

Luggage must be booked and paid for separately. On most of the international through-routes 56 lbs. are free, but on the inland routes the cost of its transport not unfrequently amounts to as much as a second or third class fare. The traveller is therefore recommended to restrict his requirements if possible to the limits of a travelling-bag or moderate valise, which when necessary he can wield unaided, and take with him into the railway-carriage, so as to avoid the delay and expense incurred in booking it for the luggage-van. Anything over 56 lbs. in weight, however, must be booked, and should be at the office at least $^1/_4$ hr. before the train starts. The luggage-offices are closed 3 min. before the hour of departure. An advantage peculiar to the Belgian railways is that, in the case of the inland traffic, luggage may always be forwarded by passenger-train whether the sender takes a personal ticket for the journey or not. Luggage may be insured at a charge of 10 c. per 100 fr. of the value.

There are Refreshment Rooms *(Buffets-Restaurants)* at a few of the Belgian stations only. Their charges are mentioned in the above-noted official guide.

VII. History and Statistics.

The country called Belgium at the present day, which was originally peopled with a race of Celtic origin, and was subsequently overrun by Teutonic invaders, was conquered by *Caesar*, and remained under Roman supremacy until the beginning of the 5th century, when the Salic Franks established themselves in the district between the Schelde, the Meuse, and the Lower Rhine.

In the 9th century the country formed part of the Empire of Charlemagne. By the treaty of Verdun (843) the western provinces, Flanders and Artois, became part of France, while the eastern, including Brabant, fell to the share of Germany. With the development of the feudal system various hereditary principalities were established here as elsewhere. Thus arose the states of *Flanders*, *Artois*, *Hainault*, *Namur*, the duchies of *Brabant* and *Limburg*, the principality of *Liège*, the county of *Antwerp*,

and the lordship of *Malines*, which at a later period rendered themselves independent of their powerful neighbours. Flanders, which attained to great prosperity by means of its manufactures and commercial enterprise, carried on a long-continued struggle against France, the result of which, chiefly through the strenuous exertions of the cities of Ghent and Bruges, was the establishment of its complete independence. On the extinction of the male line of the Counts of Flanders in 1385, Flanders became annexed to *Burgundy* by the marriage of Philip the Bold with a daughter of the Flemish princely race, and by the beginning of the 15th cent. most of the other states were also united, by means of later marriages and other contracts, inheritance, etc., under the supremacy of the Dukes of Burgundy. This change of dynasty was most favourable to the growth of art in the Netherlands. The splendour-loving Philip the Bold (d. 1404) employed artists of every kind, particularly goldsmiths, while the name of his grandson *Philip the Good* (1419-1467), to whom Jan van Eyck was court-painter, is inseparably connected with the first bloom of Flemish painting.

In 1477 the Netherlands came into the possession of the *House of Hapsburg* by the marriage of *Mary of Burgundy*, the daughter of *Charles the Bold*, the last Duke of Burgundy, with *Maximilian*, afterwards Emperor of Germany. The children of this marriage were *Philip the Handsome* (d. 1506), Duke of Burgundy and King of Castile (in right of his wife, Johanna the Mad), and *Margaret of Austria*, regent of the Netherlands from 1506 to her death in 1530. Philip's son, *Charles V.*, who was born at Ghent in 1500, and subsequently became Emperor of Germany and King of Spain, succeeded also to the Netherlandish provinces, which on his abdication in 1555 came under the sway of his son Philip II. Thenceforward the Netherlands were subject to *Spanish Supremacy*. Philip appointed his half-sister, *Margaret of Parma*, regent of the Netherlands (1559-67), and selected *Granvella*, Bishop of Arras, as her counsellor and assistant. Religious agitations, the excessive increase of the number of the bishops (1559), the burdensome presence of the Spanish troops, and other grievances led to numerous tumults, to suppress which the king dispatched the *Duke of Alva* to the Netherlands with an army of 20,000 men. The extreme cruelty with which Alva fulfilled his task resulted in the famous revolt of the United Netherlands in 1568. Success was achieved by the northern provinces only, which now constitute the Kingdom of Holland, whilst the southern districts, the present Kingdom of Belgium, after protracted and fierce struggles, still continued to groan under the oppressive yoke of the Spaniards. At length, under the régime of *Alexander Farnese*, Duke of Parma (1578-96), the third governor after Alva, Belgium also succeeded in recovering the civic liberties in behalf of which the war had originally broken out.

In 1598 the 'Spanish Netherlands' were ceded by Philip II. as

a fief to his daughter *Clara Isabella Eugenia* on the occasion of her marriage with *Albert*, Archduke of Austria, the Spanish governor. Under their régime the wounds which the country had suffered during the war began to heal. The princely pair exerted themselves in every way to promote the welfare of the provinces under their care; industry and commerce once more flourished, and the administration of justice was reorganised. Their religious zeal, of a strong anti-reformation type, was displayed in the foundation of new monasteries, colleges, and other Roman Catholic institutions, but at the same time materially contributed to the development of art. Numerous churches, in the gorgeous but somewhat degraded taste of the period, were built and decorated with brilliant altar-pieces. The Archduke and his wife, moreover, rendered the country an important service by securing the services of Rubens, the greatest of Belgian painters, who in 1609 had made up his mind to settle in Italy. They appointed him their court-painter, permitting him at the same time to reside at Antwerp, the centre of Flemish art.

After Albert's death without issue (1621) the Netherlands reverted to Spain, which during the wars of the latter half of the 17th cent. was obliged to cede many of its provinces (Artois, Thionville, etc.) to France. In 1714 these provinces were awarded by the Peace of Rastadt to the House of Austria.

The '*Austrian Netherlands*' were wisely and beneficently governed by the archdukes of Austria, who held the office of Stadtholder, and for a brief period the glorious days of the Burgundian régime appeared to have returned. The governors of that period, especially under the Empress Maria Theresa, are still gratefully remembered by the Belgians. The opposition which the reforms of the *Emp. Joseph II.* encountered at length (in 1789) gave rise to the 'Brabant Revolution', headed by *Van der Noot* and *Vonk*, but the independence thus attained lasted for a single year only, and under *Emp. Leopold II.* the Austrians again took possession of the country.

This revolution, however, paved the way for the interference of the French, whose aid had been invoked by the ecclesiastical and the liberal parties. In 1794 the whole of Belgium was occupied by *French Republicans*, who divided it into nine departments. In 1814 the French supremacy was finally shaken off.

The Treaty of London, of 28th June, 1814, and the provisions of the Congress of Vienna, of 7th June, 1815, united Belgium and Holland under the name of the *Kingdom of the Netherlands*, and elevated *William of Orange*, son of the former stadtholder of the Seven Provinces, to the newly-constituted throne. Belgium was again severed from her constrained union with Holland by the Revolution of 1830. On 10th Nov. the provisional government summoned a national congress, by which the Duc de Nemours, son of Louis Philippe, was invited to become the sovereign of Belgium.

The French monarch having declined the dignity in behalf of his son, *Leopold of Saxe-Coburg* was next selected by the congress, and that prince accordingly ascended the throne on 21st July, 1831.

The treaty of the intervening powers, signed at London on 15th Nov., 1831, by the representatives of the five great powers and of Belgium, although not finally recognised by the exasperated King of Holland till 1839, constituted the *Kingdom of Belgium* one of the independent European states, and determined the boundaries and the relations between the two disunited kingdoms.

King Leopold II., born in 1835, the son of Leopold I. (b. 1790, d. 1865) and of Louise, his second consort, daughter of Louis Philippe (d. 1850), ascended the throne on 10th Dec., 1865. His *Queen* is Marie Henriette, daughter of the late Archduke Joseph. The royal family consists of the Princesses Louise (b. 1858; married in 1875 to Prince Philip of Saxe-Coburg), Stephanie (b. 1864; married in 1881 to Rudolph, Crown Prince of Austria), and Clementine (b. 1872). Leopold, the only son (b. 1859), died at the age of ten. The Count of Flanders (b. 1845), who is married to a German Princess, is the King's brother. Charlotte, the widow of Maximilian, Emp. of Mexico (d. 1867), is a sister of Leopold II.

Extent. The extreme length of the kingdom, from N.W. to S.E., is 179 Engl. M., breadth from N. to S. 110 M., area 11,373 sq. M.

Population (in 1888) 6,030,043 (in 1831, 3,785,864 only), of whom about 2½ millions are Flemings, and about 2 millions Walloons. The Roman Catholic religion is greatly predominant, about 15,000 only of the population being Protestants, and 3000 Jews; and of these two sects more than half are resident in the provinces of Antwerp and Brabant.

Provinces. The country is divided into nine provinces, viz. *Antwerp*, *Brabant*, *W. Flanders*, *E. Flanders*, *Hainault*, *Liège*, *Limburg*, *Luxembourg*, and *Namur*. The density of population amounts to about 520 per sq. M., and varies from 873 per sq. M. in Brabant to 128 per sq. M. in Luxembourg. Brabant, E. Flanders, and Hainault, are, with the exception of some of the manufacturing districts of England, among the most densely peopled districts in the world.

Army. The Belgian army is destined on principle only for the defence of the country and of the neutrality assured to it by the Treaty of London (p. xviii). It consists of 103,860 men, of whom 4247 are officers, and in time of peace, of 43,400 men. The army is composed of the following regiments: 1 Carabineers, 3 Riflemen, 14 Infantry of the line, 1 Grenadiers; 2 Chasseurs-à-cheval, 4 Lancers, 2 Guides, whose celebrated band is one of the best in Europe; 4 Field Artillery (40 batteries of 6 guns each, 14 mounted), 4 Fortress Artillery; 1 Engineers; 1 Telegraph, and 1 Railway company. There are also several companies of the military train and pontoniers. The country is divided into four military districts, each containing

four active and one depôt division. The principal military depôt is at Antwerp. — The *Garde Civique*, or militia, consists of about 31,000 men.

The national colours, adopted in 1831, are red, yellow, and black, placed in three perpendicular stripes, which were the colours of the ancient Duchy of Brabant. The armorial bearings of Belgium consist of the Lion of Brabant, with the motto '*L'union fait la force*'.

In 1890 Belgium possessed 51 merchant-ships, including 42 steamers, of an aggregate burden of 70,222 tons; and in 1887, 344 fishing-boats of 12,190 tons, with about 1500 fishermen. It has no navy.

Characteristics. Those indicated by the following monkish lines are said to exist to some extent even at the present day: —

'*Nobilibus Bruxella viris, Antwerpia nummis,*
Gandavum laqueis, formosis Bruga puellis,
Lovanium doctis, gaudet Mechlinia stultis'.

(Brussels rejoices in noble men, Antwerp in money, Ghent in halters, Bruges in pretty girls, Louvain in learned men, and Malines in fools.) Halters are mentioned in connection with Ghent in allusion to the frequent humiliations to which its turbulent citizens were subjected by their sovereigns. The unenviable reputation of the citizens of Malines originated in the story that they once mistook the moon shining through their cathedral-tower for a conflagration, and endeavoured to extinguish it by means of the fire-engines.

HOLLAND.

I. Plan of Tour.

The following tour of a week is recommended to the traveller whose time is limited: —

	Day
From London to *Rotterdam* by steamboat; or from Antwerp to Rotterdam by railway	1
Rotterdam, and thence by railway to the *Hague*	1
To *Scheveningen;* also visit *'T Huis ten Bosch.*	1
To *Leyden*, and the same evening to *Haarlem*	1
Haarlem, and in the evening to *Amsterdam*	1
Amsterdam, and Environs	1
To *Utrecht* and thence by railway to *Arnhem*	1

A hasty glance at the principal places in Holland may thus be obtained in a week or ten days, but the traveller whose time permits should devote a longer period to this interesting country. The following will be found a pleasant and instructive tour of a fortnight: —

	Days
From London, or from Antwerp, to *Rotterdam*	1
Rotterdam and *Delft*	1
The *Hague* and *Scheveningen*	2
Leyden and *Haarlem*	1½
Alkmaar; Helder, and back to Haarlem	3
Amsterdam and Environs	3
Utrecht	1
Arnhem	1

II. Money and Travelling Expenses.

Money. The Dutch currency consists of florins (gulden or guilder) and cents. The florin (1*s.* 8½*d.*) contains 100 *cents*, or 20 *stuivers*, or 10 *dubbeltjes*. The only gold coins now issued are pieces of 10 fl., known as *Gouten Tientjes;* and the gold pieces of smaller denomination still occasionally met with cannot be exchanged without a slight loss. The silver coins are pieces of 2½ *(ryksdaalder)* and 1 florin, and of 50, 25 *(kwartje)*, 10 *(dubbeltje)*, and 5 *(stuiver)* cents. A stuiver, or 5 cents, is worth 1*d.* English. English, French, or German money is taken at the hotels and railway-stations. The average exchange for a Napoleon is 9 fl. 40 cents, for a sovereign 11¾-12 fl., for a 20 mark piece 11 fl. 80 cents.

Expenses. The hotels at the principal towns and resorts of travellers are generally clean and comfortable, but inferior to those of Belgium and Germany. In some respects they resemble the

hotels in England more than those in other parts of the continent. The usual charge for a bedroom is 1-1½ fl., breakfast (plain) 50-80 cents, table d'hôte 2½-3 fl., attendance ½ fl. — Luncheon is generally taken at 1, dinner between 5 and 7 o'clock. Although, as a nation, the Dutch are enlightened and well-educated, the class with whom the traveller comes in contact will perhaps impress him unfavourably; but quite as much real comfort and civility will be met with in Holland as in any other part of the continent.

Fees at museums, churches, etc., should not exceed 2 fl. per day. Hotel expenses amount to 7-8 fl. daily, and travelling and other expenses to 4-5 fl., so that the total cost of a tour in Holland will be 13-15 fl. a day. The 'voyageur en garçon' may reduce his expenditure to one half of this sum by breakfasting at the cafés, dining at unpretending restaurants, and avoiding the more expensive hotels. It may also be remarked that the steamboats on the canals, the Rhine, Meuse, Yssel, etc., afford a cheaper, and often pleasanter mode of travelling than the railways.

III. Passports, Custom House.

Passports may be dispensed with in Holland, as in Belgium, but the traveller had better be provided with one if he contemplates a prolonged tour.

Custom House. All new articles, especially if not wearing-apparel, are liable to pay duty according to their value, which must be declared beforehand. New articles not previously declared are liable to confiscation.

IV. Language.

A slight acquaintance with the Dutch language will contribute greatly to the instruction and enjoyment afforded by a tour in Holland. German, however, is very generally understood, and English and French are spoken at all the best hotels and other principal resorts of travellers. Those who have a knowledge of German, Danish, or Swedish will recognise the identity of the roots of the great majority of the words in these languages with those of the Dutch. The language, which may be described as a Lower Frankish dialect, and which existed in a written form as early as the 13th century, developed its individuality more strongly during the wars of independence of the 17th century. It is expressive and highly cultivated, and free from the somewhat vague and ungrammatical character which stamps Flemish as a mere patois. Like other languages of purely Teutonic origin, it has admitted a considerable number of Romanic words to the rights of citizenship: thus, *kantoor* (comptoir), *kwartier* (quartier), *katoen* (coton), *kastrol* (casserole), *rekwest* (requête), *gids* (guide), etc. Words of foreign origin, however, have been imported from motives of convenience or fashion, rather than absolute necessity. The language

is remarkably rich and full of vital energy, and words of purely native growth are to be found in almost every branch of science and art. The following lines from two popular ballads will serve as a specimen: —

Wien Neêrlandsch bloed in de aderen vloeit,
Van vreemde smetten vrij,
Wiens hart voor land en Koning gloeit,
Verhef den zang als wij:
Hij stel met ons, vereend van zin,
Met onbeklemde borst,
Het godgevallig feestlied in
Voor Vaderland en Vorst.
(Tollens.)

(Literal translation: 'Let him, in whose veins flows Netherlandish blood, free from foreign stain, and whose heart glows for country and king, raise the song with us, united in sentiment, with unburdened breast, in the festal song, pleasing to God, for Fatherland, and Sovereign'.)

Wij leven vrij, vij leven blij
Op Neêrlands dierbren grond,
Ontworsteld aan de slavernij,
Zijn wij door eendracht groot en vrij;
Hier duldt de grond geen dwing-landij
Waar vrijheid eeuwen stond.
(Brandt.)

(Literal translation: 'We live free, we live blithe, on Netherlands' dear ground; delivered from slavery, we are through concord great and free; here the land suffers no tyranny, where freedom has subsisted for ages'.)

The *pronunciation* of Dutch somewhat resembles that of German, but is more guttural, and therefore more difficult for the English student. The vowels *a*, *e*, *i*, *o*, *u* are pronounced as in French, and are lengthened, but not altered in sound, by being doubled (thus *oo* = *ō*); *ei* and *ij*, or *y*, are like the vowel sound in the French *pays*; *au* and *ou* like ow in now, but broader (aw-oo); *eu* like the French eu or the German ö; *oe* like the English oo or the German u; *ui* has a sound fluctuating between oi and ow (as in now). In most other combinations of vowels each retains its usual sound. All the consonants are pronounced as in English, except *g* and *ch*, which have a guttural sound like the ch in the Scotch word *loch*, or the g in the German *Tag*; *w*, which is pronounced like v; *j* like the English y or ee; and v like f. Final n is often dropped in colloquial speech (*e.g.* Leyde' for Leyden).

The *definite article* is *de* for the masculine and feminine, and *het* for the neuter; genitive *des*, *der*, *des*, or *van den*, *van de*, *van het*; dative *den*, *der*, *den*, or *aan den*, *aan de*, *aan het*; plural for all genders *de*, *der*, *den*, *de*.

The *declension* of substantives and adjectives resembles the German. The plural of substantives is formed by the addition of *s* or of *en* (dative plural always *en*).

The *pronouns* are *ik*, I; *mij*, me, to me; *gij*, thou, you; *u*, thee, to thee, you, to you; *hij*, he; *hem*, him, to him; *het*, it; *zij*, she; *haar*, her, to her; *zij*, they; *hun*, to them; *hen*, them. *Mijn*, *mijne*, my; *uw*, *uwe*, thy, your; *zijn*, *zijne*, his; *haar*, *hare*, her; *onze*, *ons*, our; *hun*, *hunne*, their. *Wie*, who (interrog.); *wat*, what; *hoe*, how; *wanneer*, when.

Cardinal numbers: een, twee, drie, vier, vijf, zes, zeven, acht, negen, tien, elf, twaalf, dertien, veertien, vijftien, zestien, zeven-

tien, achtien, negentien, twintig, een en twintig, etc., dertig, veertig, vijftig, zestig, zeventig, tachtig, negentig, honderd, duizend. *Ordinal numbers:* de eerste, de tweede, de derde, de vierde, achtste (8th), etc., de twintigste, de tachtigste (80th), etc. *Partitive numbers:* een half, een derde, een vierde, etc.

Auxiliary verbs. Hebben, to have; *zijn* or *wezen*, to be; *zullen*, the infinitive of shall or will (future sense); *worden*, to be (in the formation of the passive voice).

ik heb	*ik ben*	*ik zal*	*ik word*
gij hebt	*gij zijt*	*gij zult*	*gij wordt*
hij, zij heeft	*hij, zij is*	*hij, zij zal*	*hij, zij wordt*
wij hebben	*wij zijn*	*wij zullen*	*wij worden*
gij hebt	*gij zijt*	*gij zult*	*gij wordt*
zij hebben	*zij zijn*	*zij zullen.*	*zij worden*
gehad, had.	*geweest*, been.		*geworden*, been.

The *conjugation* of verbs and the *construction* of sentences closely resemble the German.

The form of address among the upper classes is always *U* (properly *Uwe Edele*, Your lordship, Ital. Vossignoria), with the third person singular, and often with the addition of *Mynheer.* A married lady is addressed as *Mevrouw* (pronounced Mĕfrow), a young lady as *Jonge juffrouw. Juffrouw* is uniformly used in addressing bar-maids, female attendants in shops, etc. — Among the common people *gij* or *jij*, abbreviated into *je*, is used with the second person plural. *Je* is also made use of in familiar speech by persons of the upper ranks, but the stranger is recommended to abide by the more formal mode of address.

Mag ik v vragen, hoe ga ik naar . . ?	May I ask you how I am to go to . . ?
Wat is de kortste weg naar . . ?	Which is the shortest way to . . ?
Ga regt uit, en dan de eerste straat links, regts.	Go straight on, and then by the first street to the right, to the left.
Ik dank v, mijnheer.	Thank you, Sir.
Ik zal met den spoorweg (or simply *met het spoor) reizen.*	I shall travel by railway.
Kruijer, breng de bagage naar het spoor.	Porter, take the luggage to the station.
Ik geloof het is te laat.	I believe it is too late.
In welke klasse gaat gij?	In which class will you go?
Ik zal een kaartje vor de tweede klas nemen.	I shall take a ticket for the second class.
Hoe laat is het?	What o'clock is it?
Het is kwartier voor tweeën, over drieën, halftien.	It is a quarter to two, a quarter past three, half-past nine.
De trein vertrekt om vijf uur en komt om tien aan.	The train starts at 5 o'clock and arrives at ten.
Hoe lang houden wij hier still?	How long do we stop here?

Waar zijn wij nu?	Where are we now?
Dit is de laatste station.	This is the last station.
Koetsier, breng ons naar . .	Coachman, drive us to . . .
Wacht, ik moet nog mijne bagage halen.	Wait, I must fetch my luggage.
Bij het hôtel . . . ophouden.	To stop at the . . . hotel.
Hoeveel is de vracht?	What is the fare?
Een fooi.	A fee.
Kan ik een kamer hebben? met één bed, twee bedden.	Can I have a room? with one bed, with two beds.
Zeker, mijnheer.	Certainly, Sir.
Kellner, wat hebt gij te eten? het ontbijt, het middaggeten, het avondeten; drinken.	Waiter, what have you to eat? breakfast, dinner, supper; to drink.
Breng mij gebraden rundvleesch, schapenbout, kalfsborst, ham, visch, aardappelen, groente (fem.), *brood, boter, vruchten, kaas, wijn, bier. Mes, vork, lepel, glas, bord, eene flesch.*	Bring me roast beef, leg of mutton, breast of veal, ham, fish, potatoes, vegetables, bread, butter, fruit, cheese, wine, beer. Knife, fork, spoon, glass, plate, bottle.
Ik zal morgen om zeven ure vertrekken; wek mij om zes.	I shall start to morrow at 7 o'clock; wake me at 6.
Hoeveel bedraagt onze nota?	How much does our bill come to?
Wat moeten wij v betalen?	What must we pay you?
In welke straat is het museum?	In which street is the museum?
Hoe ver is het van hier?	How far is it from here?
Wanneer is het geopend?	When is it open?
Dagelijks kosteloos, van tien tot drie uur, behalve —	Daily, gratis, from ten to three, except —
'S woendags en 's zaturdags tegen entréegeld.	Wednesdays and Saturdays on payment.
Zondag, maandag, dinsdag, donderdag, vrijdag.	Sunday, Monday, Tuesday, Thursday, Friday.
Heden, morgen, gisteren.	To-day, to-morrow, yesterday.
Ik wensche eenige photographiën te koopen, gezigten van . . . , kopijen naar de schilderijen van . . .	I want to buy some photographs, views of . . . , copies of the paintings of . . .
Laat mij zien wat gij hebt.	Let me see what you have.
Dat is niet mooi.	That is not pretty.
Wat is de prijs?	What is the price?
Wat vraagt gij er voor?	What do you ask for this?
Ik heb geen klein geld bij mij; kunt gij mij wisselen?	I have no change with me; can you change me (some money)?
Ja, mijnheer; neen, mijnheer.	Yes, sir; no, sir.
Als 't v belieft.	If you please.
Met vragen komt men te Rome.	By questioning one gets to Rome.

V. Picture Galleries and Collections.

Picture Galleries and Collections are generally open from 10 a.m. till 3 or 4 p.m. In all collections belonging to the state gratuities are forbidden; sticks and umbrellas must be given up at the door, but no charge is made for taking care of them. These last remarks do not apply to municipal collections. The usual gratuity at private collections is 1 fl.

VI. Railways.

Most of the remarks made with regard to Belgian railways apply to the Dutch also, except that the fares in Holland are considerably higher. In 1890 there were about 828 M. of government, and 866 M. of private lines in use. Holland also possesses an extensive system of steam-tramways.

The best railway, steamboat, and diligence time-tables are contained in Van Santen's *Officieele Reisgids voor Nederland*, published monthly (with map, price 25 cents). The hours of departure of the fast trains (1st and 2nd class) are printed in Italics; *v.* (vertrek) means departure, and *a.* (aankomst) arrival. To change carriages is *overstappen.* — The *Utrechter Administratie Reisgids* (price 5 c.) also serves most purposes.

VII. Dutch Characteristics.

Towns. Most of the Dutch towns, especially those in Noord-Holland, Zuid-Holland, Friesland, and Groningen, as well as the open country, are intersected in every direction by canals *(Grachten)*, which are generally enlivened with numerous barges. The different quarters of the towns are connected by means of drawbridges *(ophaalbruggen)*, now being replaced, however, by swing-bridges *(draaibruggen)*. The roads and streets skirting the canals are usually planted with trees, which render them shady and picturesque.

The Dutch houses are generally lofty and narrow, and constructed of red brick and white cement. The beams occasionally seen projecting from the gables are used for hoisting up goods to the lofts, which are used as magazines. The windows of the ground-floor being generally of ample dimensions, and polished with the scrupulous care which characterises the Dutch of all classes, the houses present a far more cheerful and prosperous appearance than is usual in large towns. At the cellar-doors in the side-streets, sign-boards with the words '*water en vuur te koop*' (water and fire to sell) are frequently observed. At these humble establishments boiling-water and red-hot turf are sold to the poorer classes for the preparation of their tea or coffee. Many of the houses and public buildings are considerably out of the perpendicular, a circumstance due to the soft and yielding nature of the ground on which they stand.

In many Dutch towns the custom prevails of affixing bulletins to the doors of houses in which persons are sick, in order that their

friends may be apprised of the state of their health without knocking or ringing. At Haarlem and Enkhuizen the birth of a child is announced by means of a small placard adorned with red silk and lace, and the friends of the family are entertained on these occasions with '*kandeel*' (a kind of mulled wine) and '*kaneel-koekjes*' (cinnamon-cakes). Betrothals are celebrated by an unlimited consumption of '*bruidsuiker*' ('bridal sugar', or sweet cakes) and '*bruidstranen*' ('bridal tears', as the spiced wine is figuratively called).

The *Chimes* in the towers of the churches, or other public buildings, proclaim the quarters of every hour by playing a few bars of some popular or operatic air, a pleasing custom, of which however the effect is destroyed by too frequent repetition.

The '*Gaper*' (gaper), a painted Turk's or Moor's head, is a customary sign for druggists' shops. A large crown, decorated with box-leaves and gilding, suspended beneath the Dutch flag, is an indication that new herrings have arrived in the shop thus adorned. '*Tapperij*' (tap-room), or '*hier verkoopt man sterke dranken*' (strong drinks are sold here), with the addition of *vergunning* (licensed), are the common signs for taverns. '*Dit huis is te huur*' (this house is to hire, or let) is also frequently observed.

Stoofjes, or foot-warmers, are universally employed by the female members of the community, and are seen in great numbers in the churches.

The Dutch love of cleanliness sometimes amounts almost to a monomania. The scrubbing, washing, and polishing which most houses undergo once every week, externally as well as internally, are occasionally somewhat subversive of comfort. Spiders appear to be regarded with especial aversion, and vermin is fortunately as rare as cobwebs.

Country Houses *(buitenplaatsen*, or *buitens)*. Although nature has not bestowed her charms lavishly on Holland, the careful cultivation of the fields, gardens, and plantations imparts a picturesque and prosperous appearance to the country. In the vicinity of the larger cities, especially on the Vecht between Utrecht and Amsterdam, and also at Arnhem, Haarlem, etc., numerous villas and country-seats are seen near the roads and canals, frequently enclosed by carefully kept gardens, parks, and pleasure-grounds. These paradises of the Dutch gentry and retired merchants, which are too often built in bad taste, and disfigured with paint and stucco, usually bear inscriptions characteristic of the sentiments of their proprietors, and breathing a spirit of repose and comfort. Thus: '*Lust en Rust*' (pleasure and repose), '*Wel Tevreden*' (well content), '*Mijn Genoegen*' (my satisfaction), '*Mijn Lust en Leven*' (my pleasure and life), '*Vriendschap en Gezelschap*' (friendship and sociability), '*Vreugde bij Vrede*' (joy with peace), '*Groot Genoeg*' (large enough), '*Buiten Zorg*' (without care). Many villas rejoice

in much lengthier titles, which perhaps appear peculiarly appropriate to the occupants, but cannot fail to excite a smile when read by strangers. Few of these country-houses are seen from the railway, and the traveller should therefore endeavour to visit some of the more attractive of those mentioned in the following pages.

Gasthuisen and Hofjes. A *Gasthuis* is a hospital. The number of benevolent institutions in Holland, dating from earlier centuries, is remarkably great. *Hofjes* are groups of dwellings, arranged round a court or yard, and occupied as almshouses by aged persons. *Oudemannen* and *Oudevrouwen* houses, orphanages maintained by the various religious denominations, and similar institutions are very numerous.

The *Village Feasts* ('*kermis*', literally 'church-mass', *i. e.* the anniversary of the foundation of the church) form a substitute for the Carnival of Roman Catholic countries, but the gaieties on these occasions too frequently degenerate into scenes of drunken revelry. The popular refreshments at these festivities are '*Hollands*' and '*Poffertjes*', a kind of cake sold in the booths erected for the purpose. The picturesque national *Costumes*, which are fast disappearing from the larger towns, are seen to advantage on these festive occasions.

Windmills *(molens)* are a characteristic of almost every Dutch landscape, and often occupy the old ramparts and bastions of the towns, which they appear to defend with their gigantic arms. Many of them are used in grinding corn, sawing timber, cutting tobacco, manufacturing paper, etc., but one of their most important functions is to pump up the superfluous water from the low ground to the canals which conduct it to the sea. The highly-cultivated state of the country bears testimony to the efficiency of this system of drainage. Many of the windmills are of vast dimensions, each sail sometimes exceeding 60 ft. in length.

Dykes. Holland, as a whole, is probably the lowest country in the world, the greater part of it lying many feet below the sea-level. The safety of the entire kingdom therefore depends upon the dykes, or embankments, by which the encroachment of the sea is prevented. In many places these vast and costly structures are equally necessary to prevent inundation by the rivers, the beds of which are gradually raised by alluvial deposits.

The first care of the constructor of dykes is to lay a secure and massive foundation, as a preliminary to which the ground is stamped or compressed in order to increase its solidity. The dykes themselves are composed of earth, sand, and mud, which when thoroughly consolidated are entirely impervious to water. The surface is then covered with twigs of willows, interwoven with elaborate care, the interstices of which are filled with clay so as to bind the whole into a solid mass. The willows, which are extensively cultivated for the purpose, are renewed every three or four years. Many of the dykes, moreover, are planted with trees,

the roots of which contribute materially to the consolidation of the structure. Others are provided with bulwarks of masonry, or protected by stakes against the violence of the waves, while the surface is covered with turf.

The most gigantic of these embankments are those of the Helder (p. 341), and of Westcapelle on the W. coast of the island of Walcheren (p. 245). The annual cost of maintaining the latter alone amounts to 75,000 fl., while the total expenditure throughout Holland for works of this description is estimated at six million florins. A corps of engineers, termed *De Waterstaat*, is occupied exclusively in superintending these works. The constantly-imminent nature of the danger will be thoroughly appreciated by the stranger, if he stands at the foot of one of the great dykes at high tide, and hears the breakers dashing against the other side of the barrier, at a height of 16-18 ft. above his head. The force of the old Dutch proverb 'God made the sea, we made the shore', will also be apparent.

Canals intersect the country in every direction. They serve a threefold purpose: (1) as high-roads, for purposes of traffic; (2) as drains, by which superfluous water is removed from the cultivated land; (3) as enclosures for houses, fields, and gardens, being as commonly used for this purpose in Holland as walls and hedges in other countries. The Dutch canals differ from those in most other countries in being generally broader, but variable in width, while locks are rare, as the level of the water is nearly always the same. Those canals, however, which are connected with the sea are closed at their extremities by massive flood-gates, to prevent the encroachment of the sea when its level is higher than the water in the canal.

The principal canals are about 60 ft. in width, and 6 ft. in depth. Not only the surface of the water, but the bed of the canal is often considerably above the level of the surrounding country. The three most important works of this kind in Holland are the great *North Holland Canal* (p. 336), 42 M. in length, 43 yds. in width, and 20 ft. in depth; the *North Sea Canal* across 'Holland op zyn smaalst' (p. 337), connecting Amsterdam and the North Sea; and the *Willems-Canal* in N. Brabant.

Polder is a term applied to a morass or lake, the bed of which has been reclaimed by draining. A great part of Holland and Flanders has been thus reclaimed, and rendered not only habitable, but extremely valuable for agricultural purposes.

The first step in the process of drainage consists in enclosing the marsh with a dyke, to prevent the admission of water from without. The water is then removed by means of water-wheels of peculiar construction, formerly driven by windmills, now by steam-engines. The marsh or lake to be reclaimed is sometimes too deep to admit of the water at once being transferred to the main canals, and

thus carried off. In these cases a system of dykes, one within the other, and each provided with a canal on its exterior, forms an ascending series of levels, from the lower of which the water is gradually transferred to the higher, and thence finally into the principal channels. An excellent example of this is seen in the *Schermer Polder* (p. 341), where four different levels have been formed. These canals, although separate from one another, are all provided with means of communication, by which if necessary the water from the higher can be discharged into the lower.

The extraordinary fertility of the land thus reclaimed is chiefly accounted for by the fact, that superfluous water can be removed by means of the water-wheels on the shortest notice, while in dry seasons a thorough system of irrigation is constantly available.

The appearance of these polders differs materially from that of the rest of the country. The speculators by whom they are drained map them out with mathematical precision into parcels, separated by canals and rows of trees at right angles, and furnished with houses of precisely uniform construction, all affording manifest indications of the artificial nature of the ground. The polders often lie under water in winter, but this by no means impairs the fertility of the soil, provided the water is not salt.

The principal polders are the Beemster, Purmer, Schermer (pp. 342, 341), that of Haarlem (p. 258), reclaimed in 1840-53, and the recently-drained polder of the Y (p. 337). It is now proposed to convert the whole of the Zuider Zee into a polder, whereby Holland would gain an additional province of 687 sq. M. in area at an estimated cost of 120 million florins, or about 34*l.* sterling per acre.

Dunes, or downs, are the low sand-hills, 30-160 ft. in height, which extend along the coast of Holland and Flanders, having been thrown up by the action of the wind and waves. Those nearest the sea are of very unsubstantial consistency, and being frequently altered in shape by the wind they afford little or no support to vegetable life. Between the central downs (the highest and broadest) and those farther inland, is situated an almost uninterrupted tract of pasture and arable land, studded with cottages, and producing excellent potatoes. Most of the downs are honeycombed with rabbit-warrens, which often afford excellent sport.

In order to prevent the sand of the downs from covering the adjacent land, they are annually sown with the plants that most readily take root in such poor soil, especially the reed-grass (Dutch, *helm; arundo arenarea).* In course of time the roots spread and entwine in every direction, thus gradually consolidating the sand. A substratum of vegetable soil once formed, the arid and useless sand-hill is converted into a smiling and fertile agricultural district, in which even plantations of pines appear to thrive.

VIII. History and Statistics.

The earliest inhabitants of the district at the embouchures of the Rhine are said to have accompanied the Cimbri and Teutones in their expedition against Italy. Several banished tribes of the Catti, who settled in the deserted island of Betuwe (p. 357), were conquered by the Romans, whose supremacy over this part of the country continued from the failure of the great rebellion of *Claudius Civilis* till the end of the 4th cent., when the Salic Franks, the inhabitants of the banks of the Yssel, took possession of the Betuwe, and established themselves between the Schelde, Meuse, and Lower Rhine. The district to the N. E. of the Salic Franks was occupied by the Frisians, to the E. of whom were the Saxons.

The supremacy of *Charlemagne* extended over the whole of the Netherlands. Under his successors the system of investing vassal-princes with the land gradually developed itself. The most powerful of these were the *Bishops of Utrecht*, the *Dukes of Guelders*, and the *Counts of Holland*. In 1274 Count William II. of Holland was elected German Emperor through the influence of Pope Innocent IV. In 1512 the Dutch provinces were enrolled as a part of the Burgundian section of the Germanic Empire.

Under the Emperor *Charles V.* the whole of the Netherlands were united (1543), and they now enjoyed a golden era of prosperity, in consequence of the powerful protection accorded by that monarch to commerce and navigation. Under his bigoted son and successor Philip II. of Spain, after the Duke of Alva's arrival at Brussels (1568), began that memorable, and at first apparently-hopeless struggle which lasted for 80 years, and terminated in the recognition of the Northern Netherlands as an independent state by the haughty Spaniards, and the establishment of the powerful Dutch Republic.

The great founder of Dutch liberty was *William of Nassau*, 'the Taciturn', Prince of Orange, a German nobleman, who was born at Dillenburg in the Duchy of Nassau in 1533. He was a great favourite of the Emperor Charles V., who appointed him, when 22 years of age only, 'stadtholder' or governor of the provinces of Holland, Zealand, and Utrecht. The Low Countries having come into the possession of the Duke of Alva, the Spanish Governor, William retired to Dillenburg, but in 1572 was invited by Holland and Zealand to take the command of their troops against the Spaniards. He shortly afterwards captured Middelburg, and succeeded in raising the siege of the distressed town of Leyden. On 29th Jan., 1579, was formed the famous defensive league of the N. Netherlands, known as the Utrecht Union. William was shortly afterwards condemned to banishment by Philip II., but the States General bravely defied the king's authority, and in 1581 formally threw off their allegiance to the Spanish crown. On 10th July, 1584, William fell by the hand of an assassin at Delft (p. 256), very shortly before

the day on which the States intended to have conferred upon him the dignity of an hereditary count of Holland. The year following his death his son *Maurice* was elected stadtholder in his stead.

Under his presidency (1585-1625) the power and wealth of the Republic rapidly increased, active hostilities were frequently undertaken against the Spaniards, and the E. Indian trading company was formed (1602). Meanwhile, however, there arose serious dissensions between the democratic and the government parties, which were greatly aggravated by the pernicious theological controversies of the *Arminians* and the *Gomarists* (p. 378). Contrary to the sound advice of the stadtholder, the States in their anxiety for commercial prosperity concluded a twelve years' peace with Spain in 1609. Incensed by the quarrels which now ensued, Maurice caused the influential *John van Oldenbarneveld*, the pensionary or chancellor of the province of Holland, then in his 72nd year, to be arrested and condemned to death by a partial tribunal in 1619 (p. 262), but by this judicial murder he did not succeed in intimidating his refractory subjects. Maurice died in 1625, and was succeeded by his brother *Frederick Henry* (1625-47), under whom the unity of the Republic became more consolidated, and the prosperity of the States reached its climax. Both by land and by sea they triumphed over the Spaniards in the hostilities which now broke out afresh; and in 1628 the gallant admiral *Piet Hein* captured the Spanish 'silver fleet'. The Dutch commerce of that period was the most widely extended in the world.

The great Dutch navigators *Houtman*, *Heemskerck*, *Davis*, *Schouten*, *Lemaire*, *Hartog*, *Edels*, *Schapenham*, *Nuyt*, *Vianen*, *Caron*, *Tasman*, *De Vries*, *Van Campen*, and *Berkel*, explored the most distant coasts in the world during this period, while the E. Indian factories, especially that of Batavia, which had been established in 1619, yielded a rich harvest. The Dutch school of painting now attained its culminating point (comp. p. lii), and the sciences were also highly cultivated during this prosperous epoch, as the well-known names of *Grotius*, *Vossius*, *Heinsius*, *Gronovius*, etc., abundantly testify.

Frederick Henry died in 1647, shortly before the Peace of Westphalia, by which the independence of the United States of the Netherlands was formally recognised, and was succeeded by his son *William*, then in his 21st year.

The renewal of dissensions between the States and the stadtholder determined them, on the early death of this prince in 1650, not to elect a new governor, and the reins of government were now entrusted to the distinguished Grand Pensionary *John de Witt*, an able and energetic senator.

During this period the navigation acts were passed by Cromwell, placing restrictions on the Dutch trade, and thus giving rise to the war which called into activity the talents of *Tromp*, *De*

Witt, *De Ruyter*, and other naval heroes, whose memory is still justly cherished by the Dutch. Within the brief period of sixteen months (1652-54) no fewer than twelve great naval battles were fought, in most of which the arms of the Republic were crowned with success. By the peace concluded in 1654, however, the States were obliged to recognise the authority of the navigation acts. In 1665 a war with England again broke out, during which, in 1667, De Ruyter even entered the estuary of the Thames with his fleet, endangering the safety of London itself, to the great consternation of the citizens. Notwithstanding this success, the peace concluded shortly afterwards was again productive of little benefit to Holland.

Meanwhile Louis XIV. of France had disclosed his designs against the Netherlands, and had taken possession of the part belonging to Spain. His proceedings against Holland, however, were checked for a time by the triple alliance between England, Holland, and Sweden, concluded by the advice of the Grand Pensionary de Witt. In 1672, after the dissolution of the alliance, Louis renewed his attacks on the now almost defenceless Union, whose army had been entirely neglected since the death of Prince William. Condé and Turenne took possession of the provinces of Guelders, Over-Yssel, and Utrecht almost without a blow, while that of Holland, with its capital Amsterdam, only succeeded in averting the same fate by means of an artificially caused inundation. The people, believing that they had been betrayed by their government, now broke out into a rebellion to which De Witt fell a victim (p. 270), and which resulted in the revival of the office of stadtholder.

William III. (1672-1702), the last, and after its founder greatest, scion of his house, was accordingly elected, and the office of stadtholder declared hereditary. Under his auspices, with the aid of the Elector of Brandenburg and the Spanish troops, the French were defeated, and the war was at length terminated by the Peace of Nymegen in 1678.

William III., who had thus been instrumental in asserting the liberties of Europe against the usurping encroachments of the 'Grand Monarque', married the daughter of the Duke of York, afterwards King James II. of England. In 1688 he undertook that bold expedition across the Channel which resulted in the deliverance of England from the arbitrary government of the Stuarts and the final establishment of constitutional liberty and Protestantism in Great Britain. The following year he was elected King by parliament, retaining at the same time the office of stadtholder of the Netherlands. In his new position he continued strenuously to oppose the increasing power of France. The united fleets of England and Holland gained a decisive victory over the French near La Hogue in 1692, and by the Peace of Ryswyk in 1697 Louis was compelled to restore a considerable part of his conquests. William was now

estranged from his native country, but shortly before his death, without issue, in 1702, he brought about the 'Great Alliance' which disputed the right of the French monarch to succeed to the crown of Spain.

Following the example of the States General (p. xxxi), the five most important provinces now declared the office of Stadtholder abolished. Their foreign policy, however, underwent no alteration on this account. Prince *John William Friso* (d. 1711, see p. 175), stadtholder of Friesland and cousin of William III, succeeded to the command of the army of the Republic, which took part in the war of the Spanish succession. Under his presidency the power of the States General manifested itself anew. The flower of the Dutch army fell at the bloody victory of Malplaquet (p. 180), and in 1714 the Peace Congress assembled at Utrecht, on Dutch soil.

The events of the 18th cent. scarcely require special mention. The Republic had lost its prestige, and in the continuing alliance with England the preponderating power of the latter became more and more marked. When the French entered the territory of the Republic during the Austrian war of succession, the people compelled the States to appoint *William IV.*, Prince of Orange, the son and successor of John William Friso, General Stadtholder over all the seven provinces; and in 1748 this dignity was once more declared hereditary. A revolution which broke out towards the close of the century ended in the expulsion of the Stadtholder *William V.*; but he was reinstated in his office by the Prussian army, which had advanced almost unopposed to the gates of Amsterdam itself.

The importance of the Republic had now dwindled to a mere shadow. In 1795 the French Republicans, led by Dutch exiles, took possession of the country, founded the '*Batavian Republic*', and at the same time caused heavy taxes to be levied. *Schimmelpennink*, an able statesman, was created president of the new Republic, under the old title of Grand Pensionary, but in 1805 was compelled to yield up his authority to *Louis Bonaparte*, who had been created King of Holland by his brother Napoleon I. This semblance of independent existence came to an end in 1810, when *Napoleon* annexed Holland to France, declaring it to have been formed by the alluvial deposits of French rivers.

At length in November, 1813, the French were expelled from Holland by the Dutch, aided by the Russians and Prussians; and the Prince of Orange, son of William V., the last stadtholder, who died in exile in 1806, ascended the throne of Holland as an independent sovereign.

By the Congress of Vienna in 1815, the southern, or Belgian provinces of the Netherlands, were united with the northern into a single Kingdom, and the Prince of Orange was created King of the Netherlands, under the title of *William I.* This bond of union between two races differing materially in language, religion, and

character was severed by the Belgian Revolution of 1830 (comp. p. xviii). Ten years later William I. abdicated in favour of his son *William II.*, who died in 1849, and was succeeded by *William III.* (born in 1817, married first in 1839 to Princess Sophia of Wurtemberg, who died in 1877, and secondly to the Princess Emma of Waldeck in 1879). At his death (Nov. 23rd, 1890) the male line of the house of Nassau-Orange became extinct. He was succeeded by his daughter *Wilhelmina* (b. 1880), during whose minority the queen-mother exercises the functions of regent.

Area and Population. The *Kingdom of the Netherlands*, including the Province of Limburg, is 12,650 sq. M. in area, and has (1889) a population of 4,548,600 (2/5ths Rom. Cath., 81,000 Jews). Amsterdam is the capital of the kingdom, and the Hague is the residence of the king. The Netherlands are divided into eleven provinces: *N. Brabant* (capital Hertogenbosch), *Drenthe* (Assen), *Friesland* (Leeuwarden), *Guelderland* (Arnhem), *Groningen* (Groningen), *N. Holland* (Amsterdam), *S. Holland* (Hague), *Limburg* (Maastricht), *Over-Yssel* (Zwolle), *Utrecht* (Utrecht), *Zeeland* (Middelburg).

Revenue. The annual income of the government (exclusive of the colonies) amounted in 1889 to 124,543,000 florins (about 10,379,000*l.* sterling), and the expenditure to 125,338,200 fl. The budget for 1891 estimated the revenue and expenditure at 126,536,025 fl. and 135,930,839 fl. The national debt in 1890 amounted to 1,111,517,160 florins (about 92,626,000*l.*).

The national colours are red, white, and blue, placed in horizontal lines (the French are placed vertically); the motto, 'Je maintiendrai'.

Colonies. The most important Dutch colonies in the *E. Indies* are Java (capital Batavia), Sumatra, Borneo, and Celebes; in the *W. Indies* Surinam, St. Eustache, and Curaçao; to which must be added a number of factories on the coast of Guinea. The total area of these possessions amounts to 766,000 sq. M., the population to 29-30 million souls.

Commerce. The merchant fleet of Holland in 1890 numbered 610 vessels (including 110 steamers), of an aggregate burden of 245,000 tons. The imports in 1889 amounted to 1245 million, the exports to 1094 million florins.

The Army consists of 1 regiment of Grenadiers and Riflemen, 8 regiments of Infantry, 3 regiments of Hussars, 3 regiments of Field-Artillery (18 batteries), 1 regiment of Horse Artillery (2 batteries), and 4 regiments of Fortress Artillery (40 companies), corps of the military train, pontoniers, 'depôt-battalions', instruction battalions, etc., amounting in all to 64,400 men. Beside the regular army there are the 'Schutterys', a kind of national guard, and the 'landsturm', or militia. — The army in the colonies has a strength of about 32,000 men.

The Navy consisted in 1889 of 147 vessels of war (24 iron-clads), commanded by three vice-admirals, 3 rear-admirals ('schouten-by-nacht'), 26 captains, 35 commanders, etc., and manned by upwards of 6900 hands.

An Historical Sketch of Art in the Netherlands.

By Professor Springer.

The traveller who would explore the Netherlands without taking account of the Art Treasures still preserved there, heedlessly disregards a source of the highest gratification. The collections in the cities, as well in Belgium as in Holland, can boast that they include many of the most remarkable creations of the art of a bygone period: works, moreover, which have not found their way hither by mere accident, but grow out of the very soil, so to speak, of these Low Countries, and have their *raison d'être* in the land, in those forms and fashions which to this day repeat themselves alike in the native landscape and in the habits of the people. How much more lively is the impression received from works of art when seen amidst their natural surroundings, is a matter of common and approved experience. Everything that is *essentially* characteristic in a picture, atmosphere and light, form, whether natural or otherwise, fashion and custom, present themselves to the beholder. The sources of the artist's inspiration, all that served to feed his fancy, are clearly manifest; while many a characteristic incident, which would otherwise escape observation or remain altogether unintelligible, receives its requisite interpretation. It is true that the æsthetic value of individual pictures may be always in all places recognised. A Titian is lustrous even in St. Petersburg; Dürer's incisive pencil asserts itself in Madrid. Nevertheless the historical significance of Art, the necessary cause of her development, can be understood by those only who will explore the scenes which witnessed her life's first dawn, particularly when lapse of time has failed materially to alter the character of such scenes.

A distinction which the Netherlands enjoy in common with Italy consists in the opportunity afforded of obtaining the best possible insight into the mysterious quickening of the artistic spirit; a comprehensive survey, too, of art's earliest promise and maturity, and her identity with the national life. That continuity and many-sidedness of national art, which in Italy is so pronounced, the Netherlands do not, however, possess. Twice only — once in the 15th, and once in the 17th century — do they furnish remarkable material for the history of modern art. Earlier centuries reveal a poor art life, and the intervals between the two periods referred to fail to make

any profound impression, however useful they may have been in the development of the personality of the artist. Both in the 15th and in the 17th century the artistic strength of the country devoted itself to painting. The art of the Netherlands owes its fame to the brilliant achievements of its painters.

CHURCHES. During the centuries of the Middle Ages, art in the Netherlands did not by any means keep pace with the advance made in Germany and France: it was slow to move, and followed in the wake first of German, and later of French art. The number of ROMANESQUE buildings in Belgian territory—for Holland must first be noticed in connection with the Gothic era—is not great. Of these the *Cathedral of Tournai* (p. 59) is the most prominent example. The influence of lower Rhenish architecture (that of Cologne), is exhibited in this cathedral, which, in respect of scale, surpasses all the older churches. At the same time there is an evident approximation to the French style, which, after the 13th century, pervaded the entire land. It is much to be regretted that our acquaintance with the history of this church is so imperfect. Certain it is, that the present edifice was begun in the 12th century and completed in the 14th. — When in the adjacent territory of Northern France the GOTHIC STYLE had acquired completeness, the Netherlands adopted this model. The southern portion of the land now became, in the realm of architecture, a mere province of France; and indeed French influence extended gradually to politics and culture also. Stately Gothic cathedrals rear themselves in the more considerable Belgian towns. With the church of St. Gudule in *Brussels* are associated the choir of the church of Notre Dame at *Bruges*, St. Bavon at *Ghent*, St. Rombaut at *Malines*, the Cathedral of *Louvain*, and, lastly, the renowned *Cathedral of Antwerp*, where a lamentable want of structural harmony must be noted, more particularly in the spire, whose toppling height rather astonishes by its audacity than delights by its beauty. Although there is an evident preference for lofty towers (the double tower is seldom seen, but rather a single tower in advance of the western extremity), yet, as a rule, an endeavour to secure a spacious area visibly determines the general proportions, while the soaring height and slender support which give so marked a character to the interiors of the cathedrals of France and Germany, are but slightly regarded. Double aisles are frequent in the churches; but the height of the nave seldom exceeds 80 or 90 feet, being but twice, not as was usual elsewhere, three times, the width. The Dutch churches are of similar construction. Gothic architecture was much more prevalent in Holland than is generally supposed; *Utrecht*, *Amsterdam*, *Haarlem*, *Leyden*, and *Rotterdam*, for example, possess Gothic churches on a grand scale. The building material, however, namely brick, which has been used (the Germans learned its use from the Dutch), gives a ponderous appearance to these edifices; while the

wood covering which conceals the vaulted roof, the absence of architectural ornamentation, and, finally, change in the forms of worship, have done much to destroy their original beauty. But we do not visit Holland to study ecclesiastical Gothic.

Secular Buildings. Of far greater interest are those Gothic buildings erected for secular and civic purposes, in which Flanders is especially rich. So early as the 12th century, mighty towers to serve as belfrys were erected in the midst of fortified towns, for the purpose of mustering the citizens by sound of bell in the event of an enemy's approach or of alarm from fire. Attached to the belfries, or erected separately, are spacious *Halles*, imposing edifices, used for the display of those products of Flemish industry which were once foremost in the markets of the world. The *Hôtel de Ville* adorns the principal square of the town. Its façade generally exhibits the wealth of decoration belonging to the later Gothic; while, in the interior, sculptor and painter found occasion for the exercise of their respective arts. The belfries at *Tournai* and *Ghent*, the 'halles' of *Bruges* and *Ypres*, and the 'hôtels de ville' of *Bruges*, *Brussels*, and *Louvain*, call for especial notice from the traveller; and, in case he should be interested in antiquated domestic architecture, he will find a rich treat provided for him in *Bruges* and *Antwerp*, once chief among Hanseatic towns. These buildings date as far back as the 15th and 16th centuries, a time when painting in the Netherlands bore its first fruits.

Painting. To connect these early efforts with the power and wealth of the old Hanseatic League, and to find in the sumptuous habits of the Burgundian Princes the chief impulse to the rapid development of the painter's art in the Netherlands, is obviously natural and reasonable. How the eye of the painter must have revelled in the varied costumes, in the manifold and sharply defined types, whether of native or foreigner, which he encountered in the motley assemblage that thronged these cities of the League! We may well conceive the artist's imagination to have been fascinated by the wealth of colour presented by a picture composed of weather-beaten mariners, sturdy labourers, burly citizens, and sagacious traders. The early practice of portrait-painting may also be attributed to the spirit prevailing in the Hanseatic towns. The interest in this branch of the painter's art originated probably in the self-complacency which naturally possesses a community of substantial burghers, proud of their vocations and achievements. Further, the Burgundian Princes, in the gratification of their love of splendour, found, as trustworthy accounts assure us, abundant employment for the artist as well as artizan. In their luxurious court, with its brilliant retinue, there must have been robes of state, glittering weapons, costly furniture, besides courtly manners, to captivate the eye and engage the attention of the painter. Undoubted, however, as the effect of such influences

was in giving a particular direction to painting in the Netherlands, they assuredly were not the source from which it sprung. It was not until the painter's art was emancipated from the trammels of a traditional practice, that it found favour at court, and in the towns of the League.

Up to the beginning of the 15th century Art was in neither a better nor worse condition than in adjacent lands, though the painters of Cologne could undoubtedly claim pre-eminence. Such specimens of wall-painting in the Low Countries as are still preserved, show an entire want of professional training. The works of the miniature painters, however, rank higher. Encouraged by commissions from French Princes, they were elaborately finished, and both in colour and drawing give evidence of a higher education in the artists. Sculpture, too, could boast of sterling work. If any general inference is to be drawn from monumental effigies preserved in *Tournai*, and dating from the beginning of the 15th century, a school of sculpture existed there, which successfully aimed at a truthful rendering of nature. The practice of painting works of sculpture brought the sister arts into more intimate relation. So far, however, was sculpture in advance, that painters found themselves reduced to the expedient of adopting the plastic mode of treatment in the disposal of groups, as well as in drawing and the treatment of drapery. A long interval elapsed ere painting acquired a style of its own, and until every trace of the plastic relief had disappeared. Such was the condition of the painter's art in the Netherlands, when the two brothers *Van Eyck* made their appearance, but we are not in a position to indicate their immediate predecessors, nor to determine with certainty the circumstances of their early training.

The two brothers **Van Eyck** were natives of Maaseyck, near Mastricht, where **Hubert,** the elder, was born somewhere about the years 1360-70. Wolfram von Eschenbach, in his 'Perzeval', had already pronounced the painters of Maastricht and Cologne to be the best of his time, but how painting at Maastricht or Limburg was employed in Hubert's time we know not. Absolutely nothing is known of the course of Hubert's early training, of his school, or early works. About the year 1420, we find him settled at Ghent, where a guild of painters had already long existed, along with his brother. Whether while here he was the teacher or the taught, whether the local influences of Ghent first modified his conceptions and method, or whether the guild in Ghent derived new light from him, cannot be determined. We know of only one work from Hubert van Eyck's hand, indisputably identified as his, and it was painted in the concluding years of his life, and left by him unfinished. This is the gigantic Altarpiece which Jodocus Vyts commissioned him to paint for the St. Bavon church in Ghent. In it he still clings to the traditional rules of composition in the observance of the severely-symmetrical proportions of an architectural struc-

ture. But while he fails to dispose the crowd of figures in separate groups, he succeeds in giving to the heads a portrait-like individuality; he is careful to render the varied texture of the draperies, and in modelling the nude figure he closely imitates nature in every minute particular. For example, in the figure of Adam (now detached from the original picture and preserved along with Eve in the Brussels Museum, p. 101), even the short hairs of the arms and legs are carefully elaborated. But the most surprising innovation is in the colouring, to which he gave wonderful force and harmony, using it to give effect to an appearance of reality almost deceptive. The old belief that Hubert invented oil-painting cannot indeed be unreservedly accepted. But, although oil had long been in use as a vehicle, Hubert's merit is not the less conspicuous. He is still the first who adapted the invention to the purposes of art, by employing the fluid medium for the more subtle blending of colours. By this means he so far facilitated the process of painting, that the endeavour to give a faithful, life-like rendering of nature was completely successful. He possessed himself of the means by which alone effect could be given to the new impulse in art. We can have no better proof of the importance attached to this new method of painting introduced by Hubert, than in the sensation it made in Italy, where the invention and its publication were invested with the attributes of romance.

Hubert's connection with his brother **Jan van Eyck** (born 1381 -1395) is involved in some obscurity, but the latter came to be regarded as the more capable of the two. Unjustly so, however, as the younger brother with his own hand bears record, in an inscription on the Altar-piece at Ghent, in these words: 'Hubertus — major quo nemo repertus', — thus showing that Hubert was at least his equal. We are, at the same time, very imperfectly informed of Jan's early training, though we know a good deal about his public career. While Hubert, it would appear, found favour with the wealthy burghers of Ghent, Jan took service in the courts, first of John of Bavaria, afterwards of Philip the Good. He lived for some years at the Hague, later in Lille, and after Hubert's death removed to Ghent, in order to finish the Altar-piece. In 1432 he migrated to Bruges, where he died on 9th July, 1440, about fourteen years after his brother. His peculiar art can best be studied in Bruges; not that many of his works are to be found there, but that the self-same genius still pervades the place which inspired the school of early Flemish painters. Bruges still remains outwardly very much what it was in the 16th century. The old houses have lost nothing of their character and dignity by contact with the newer buildings which have sprung up in their midst; while, in the quiet of the comparatively-forsaken thoroughfares, there is nothing to disturb the wanderer in quest of reminiscences of the Bruges of bygone days. Just as Nuremberg, some half-century ago, vividly re-

called the age of Dürer, so in Bruges a perfectly clear conception may still be had of the period which witnessed the labours of the Eycks and Memling. But, in any case, two admirable works by Jan van Eyck in the Academy at Bruges afford a valuable opportunity of appreciating his art. In keeping with a strong determination towards a more portrait-like and realistic conception of nature, is the endeavour, observable in his method, after a greater fulness of outline and an exact rendering of textures. The direction of his aim is indicated by the fact of his having painted genre pictures with a definite motive — the 'Bath-room' for example.

There can be no doubt that Jan van Eyck had pupils; but there can be as little doubt that there were painters, both in Ghent and Bruges, who adopted Van Eyck's method, and imitated his style, though not recognised as members of his school. Owing to the scanty information possessed of art in the Netherlands during the 15th century, nothing can be conclusively affirmed on the subject. *Petrus Cristus* may be mentioned as a pupil of Jan van Eyck, at Bruges; as independent masters *Gerard van der Meire* and *Hugo van der Goes*, of Ghent.

The people were as averse to centralisation in the domain of art-training as in the conduct of state affairs. While the Van Eycks were carrying their art from the Valley of the Meuse to Bruges and Ghent, another great artist was founding a school of painting at Brussels. Roger van der Weyden is apparently identical with that *Rogelet de la Pasture* who, in 1426, worked as a pupil of Robert Campin at Tournai, and in 1432 was admitted as master in the Painters' guild. We find Van der Weyden installed as painter to the town of Brussels in 1436. In 1450 he appears in Rome, as the first northern painter of undisputed fame whose name was honoured by the Italians, uncompromising though he was in adhering to the practice of his native art. On his return he again took up his abode in Brussels, still painting, and died in 1464. In the absence of any signature, his works are confounded with those of Jan van Eyck, with whom he had nothing in common, and with those of Memling, who was his pupil. They are, moreover, scattered far and near, and have to be sought for at Madrid, Rome, Frankfort, Munich, Berlin, etc. The Museum of Antwerp, however, possesses in the Seven Sacraments one of the most prominent works of this master, who was peculiarly successful in depicting scenes of dramatic interest (Descent from the Cross); too often, however, his power of animated expression betrays a want of feeling for beauty of form, and is continually suggestive of tinted reliefs.

Hans Memling, the pupil of Van der Weyden, bears the least possible resemblance to him. According to a legend, which in earlier times received general credence, Memling, having been wounded at the battle of Nancy, was carried to Bruges, where, in gratitude for the tender care bestowed upon him in the Hospital of St. John, he

painted numerous pictures. This story may be placed in the same category as those of Dürer's malevolent spouse, and of the licentiousness of the later Dutch painters. Memling was born (in Mainz) about the year 1430; was, in 1472, already actively engaged as painter; in 1478 was permanently established in Bruges, a well-to-do house proprietor in the Vlaminckdamm (now Rue St. George), and died Aug. 11th, 1495. The little we know of him personally is in some measure compensated for by the great number of his works still extant. Bruges, in particular, can boast of possessing literally a Memling museum. In the Academy is the Triptych with the St. Christopher, in the Hospital of St. John the so-called St. John Altar, the Adoration of the Magi, the Madonna with Martin Nieuwenhoven, the portrait of Catharine Moreel, and, finally, the Ursula casket, the most ornate and captivating illustration of legendary lore bequeathed by the art of this early period. In Memling, indeed, it may be said the school of Van Eyck exhibits its highest attainments. Pure and luminous colouring is combined with correct drawing; a keen perception of Nature with a coherent sense of the beautiful. Crowe and Cavalcaselle, in their history of old Flemish Painters, speak of Memling as a lyric bard, and if his forms lack ideality, he knows how to give them the impress of a winsome beauty. His Madonnas, whose golden hair falls over the shoulders, or is gathered up in luxuriant tresses, combine dignity with a sainted loveliness.

Painting flourished in the 15th century in Holland no less than in the southern Netherlands, though the earlier masters, such as *Albert van Ouwater*, are represented but by few works. A more tangible personality is that of *Dierick Bouts* (1465-1475), who removed from Haarlem to Louvain, and with his industrious pencil announced the fundamental characteristic of Dutch painting, in his delicate appreciation of landscape beauty. *Gerard David*, of Bruges (1483-1523), in the S., and *Jacob Kornelissen* or *Jacob van Oostzanen* (ca. 1506-1530), in the N., may be regarded as offshoots of the older school. Both are fine colourists and distinguished for the tender sweetness of their female figures. Dramatic conception was foreign to both.

We have, indeed, abundant cause to deplore the ravages of time, when we proceed to sum up the number of authenticated old Flemish pictures still in existence. Scarcely, indeed, do we possess mementoes of ten painters, such as enable us to form a really distinct and vivid conception of their character as artists; yet this old Netherlands school was busy for eighty years; nor was its activity confined to Bruges and Ghent alone, but was shared by Antwerp, Brussels, and in the North by Leyden and Haarlem. One important cause of this absence of reliable accounts lay in the new direction taken by the Netherlands school of painting in the 16th century, which had the effect of depreciating the works of their predecessors in the general estimation, and finally of committing them to oblivion. For the Netherlands, like the rest of the North,

became subject to the spirit of the Italian Renaissance. Under the Burgundian rule, literature had already been alienated from the popular sympathies, and even so it was now with pictorial art. *Lucas van Leyden*, and *Quinten Massys*, of Antwerp (1466-1531), are the last distinguished masters who were not carried away by this current. The importance of the former, however, is chiefly due to his admirable engravings; while Massys sometimes displays a vigour of sentiment at variance with the hitherto habitual conception. Quinten Massys is, indeed, generally regarded as the connecting link between the old school of the Van Eycks and Rubens.

The influence of the *Renaissance* reached the Netherlands, as it reached Germany, in the 16th century. In the domains of *Architecture* and *Sculpture* the ensuing breach with previous native styles seems to have been less abrupt than in the domain of painting. The narrow Gothic house, with its stepped gable, long held its ground; and although Italian modes of ornamentation attained the ascendancy in the first half of the 16th century, yet in the second half the national genius powerfully reasserted itself (Rollwork). Among the most important Renaissance buildings in the Netherlands are the *Salm Inn* at Malines (p. 134) and the old *Maison de l'Ancien Greffe* at Bruges (p. 23). The *Town Halls* of the Hague, Leyden, and Amsterdam, the old *Fleshers' Hall* at Haarlem (p. 286), and the *Weigh-House* at Nymegen (p. 371) belong to the later period. The Netherlands are peculiarly rich in decorative works in wood, stone, and brass. The monuments of *Count Engelbert of Nassau* and his wife, in the Groote Kerk at Breda, and that of *Archbishop William of Croy*, in the church of the Capucins at Enghien (p. 70), are among the finest productions of Renaissance art in the north of Europe. The chimney-pieces (Bruges), carved stalls (Dordrecht), and altars (Hal) must also not be forgotten. The Musée Plantin at Antwerp contains an interesting collection of Renaissance furniture.

The *Flemish Painters of the Renaissance* produce a less favourable impression. The Italian forms and even colours found no response in the inmost spirit of the Flemish painters, and the result is often mere frigid prettiness or artificial idealisation. Just as we prefer the popular ballad to the Latin verse of our school days, so we prize the unadorned Flemish style more highly than unsuccessful imitations of the Italian. The 16th century was, it is true, of a different way of thinking, and hailed this inroad of the Renaissance upon their native art as a sign of progression! Antwerp especially was for a long time the capital of art in the Netherlands, whence Duke William of Bavaria, as well as the Emperor Rudolph II., the two most enlightened patrons of art among German princes, supplied their requirements; while Flemings, too, provided for England's needs. It is evident, then, that the Netherlands had no lack of renown nor yet of highly-gifted spirits, whose achievements, had a more auspicious fate attended them, would have been considerable.

The earlier pictures of *Jan Gossaert*, surnamed *Van Mabeuge* or *Mabuse* (flourished 1503-32), please by force of their masterly modelling and intense colouring. *Bernard van Orley* (1471-1541) turned his residence in Rome to good account in mastering the style of the Raphaelesque school, which both in composition and drawing he reproduced with considerable cleverness. If we can praise the industry only of *Michael van Coxie* or *Coxcyen* (1499-1592), and find the insipidity in conception and the exaggeration of form in the work of *Frans de Vriendt*, surnamed *Floris* (1520-70), simply repulsive; if, again, *Karel van Mander* is famous principally for his literary acquirements, and *Hubert Goltzius* for his versatility, still one branch of the art remains in which the Flemings achieved and sustained a marked success, *viz.* PORTRAITURE, represented in the 16th century by *Jan van Scorel* or *Schooreel* (1495-1562), *Ant. Moor* (1518-1588), the elder *Peter Pourbus* (1540-1580), and *Geldorp*. The earliest approaches to genre and landscape painting which later attained to such majestic proportions must not be allowed to escapè observation. Their germs are, in fact, already to be detected in the works of Van Eyck. The principle of a careful study of Nature, and delight in every phase of life, early asserted itself, giving to every object, however insignificant, however obscure, an artistic charm. The painting of still life, the pourtraying of those humorous incidents, never wanting in domestic experience, which served to illustrate everyday life among the people, came early into vogue, though at first disagreeably qualified by the intermixture of the grotesque (in the shape of Devils' dances). Old *Brueghel* (see below) and *Vinck-Boons* had already painted rustic subjects, *Patinir* of Dinant and *Paul Bril* landscapes, with richness of effect, and *Roelant Savery* animal pictures.

Among all these painters, the members of the family of *Brueghel* or, as sometimes written, *Breughel*, attract our interest most effectually. They not only afford the most striking example of that highly propitious practice, the hereditary prosecution of the same craft, but also excellently illustrate the transition from the old to the new style of art. *Peter Brueghel* the elder, or '*Peasant Brueghel*' (about 1525-69), the earliest representative of this race of painters, travelled in Italy for the purpose of studying art, but remained faithful to the subjects and treatment of his native land. His figures are of a purely Flemish type, while his delicate colouring is content to reveal the study of nature in northern climes alone. Of his two sons *Peter* or '*Hell-fire*' *Brueghel* (1565-1637) and *Jan* or '*Velvet*' *Brueghel* (1568-1678), the latter, who acquired his surname from his partiality for wearing velvet, is the more important. He acquired eminence not only in paying homage to the widely-extended national taste for flower-pieces, but also by his landscapes, which are distinguished for the tender bluish tone of their middle distance and background (not, however, always true to nature), and for the marvellous finish of detail in the small

figures occupying the foreground. The sons of the two brothers bore the same Christian names as their fathers, followed the same profession, and perpetuated the manner of the Brueghels down to the close of the 17th century.

All previous attainments, however, sink into insignificance beside the extraordinary capacity displayed by the Flemish artists of the 17th century. The eighty years' revolt of the Dutch against Spanish oppression was at an end. Though bleeding from a thousand wounds, the youthful Republic had triumphantly maintained itself, and conquered for itself virtual recognition. Two worlds separate and distinct from one another were here compressed into their narrow confines. In the still Spanish Netherlands, forming the Southern division, the old régime in politics as in faith remained intact; in the States General of Holland, not only was a new form of government established, but new political and economical views, and a new form of faith, were in the ascendant. Both these worlds find in contemporary art a clearly-defined expression. The art of Peter Paul Rubens serves to glorify the ancient régime and the ancient faith, and was by this means in effect assimilated to the art of Italy, and beguiled by the mythological ideal. Dutch art, on the other hand, grew out of the new life and the new faith, and thus reflects the provincialism and civic pretensions which now became the characteristic features of the body politic. Here the schools of Haarlem, the Hague, Leyden, Delft, and Amsterdam, possess equal merit. Historical pictures are superseded by portrait groups of the civic functionaries and rulers; the veil of mystery is withdrawn from the representation of sacred subjects, and, in its place, a bare matter-of-fact and modernised treatment is introduced, in conformity with the Protestant views of the 16th and 17th centuries, which regarded the Bible in a very different light from the old Church. An historical notice of the condition of national culture would not in itself serve to throw much light on the relations of Flemish and Dutch painting of the 17th century, but is, notwithstanding, not altogether superfluous. Such a study would be the means of putting in its true light, the contrast, so often overlooked, between Rubens and the Dutchmen. Irrespective of much superficial resemblance (*e. g.* a similar tone of colour), the two styles have entirely different sources and aims; and while in the school of Rubens the old notions, old practices, disappeared, that art began to reveal itself in Holland which to this day is received with unqualified approbation. In the study of Rubens, the mind must frequently be guided by reference to history; the Dutch, on the other hand, we hail as bone of our bone, and flesh of our flesh.

Rubens.

For centuries Cologne and Antwerp have contended for the honour of having given birth to the greatest of Belgian painters. Latterly, however, their claims have been surrendered in favour of the

little town of Siegen, formerly in Nassau. Our artist's father, the Antwerp justice *Johannes Rubens*, being suspected of a leaning towards the Reformation, sought refuge in flight from the Spanish Inquisition, and joined the party of William of Orange. Arrived at the Rhine, where the emigrants assembled, he formed an intimacy with Anna of Saxony, the crazy, sensuous wife of William, of such a nature as furnished the Prince with sufficient grounds for a divorce. The guilty lover was consigned in 1571 to the fortress Dillenburg. His wife, *Marie Pypeling*, who had followed him into exile, was induced by the severity of his punishment to forgive the offender the disgrace he had brought upon her, and to join him at Siegen, the place assigned to him in 1573 as his abode. Here accordingly, on 29th June, 1577, on SS. Peter and Paul's day, **Peter Paul Rubens** was born. In the following year, John Rubens received permission to remove to Cologne. It is conceivable that his lot should have damped his ardour for service with the Princes of Orange, and encouraged a desire to be reconciled to the Spanish government. John Rubens, however, died pending the negotiations which ensued, but his wife finally made her peace with the Spanish ecclesiastical authorities, returned in 1588 to Antwerp, and as a pledge for the genuineness of her conversion placed her son in a Jesuit school. In the character of the man, however, there was nothing jesuitical; but in the sensuous splendour of his religious pictures, in the accessories of his classical representations, which however brilliant are often superficial, it is easy to discern the effects of his training in the then flourishing schools of the all powerful Jesuits.

He received instruction in painting from *Adam van Noort*, a thorough master of his art as we are assured, though no authenticated works of his are preserved, and from *Otho van Veen*, commonly called *Otho Vaenius*, court-painter to the Dukes of Parma, and an artist more distinguished for erudition than force of imagination. The *Trinity* and the *Holy Family with the Parrot* ('La Vierge au Perroquet') in Antwerp Museum are reckoned among the first of Rubens's works. If this be really the case the painter must have developed some of his peculiar characteristics at a surprisingly early period, and to a great extent have acquired his style before his sojourn in Italy. In the year 1600, Rubens undertook, according to the then prevailing custom with artists, who looked upon Italy as the high school of art, a journey to the South. The following year we find him in the service of *Duke Vincenzo Gonzaga*, in his time the most pleasure-loving, most enthusiastic connoisseur of all princes. Rubens was sent in 1603 to Spain, as bearer of costly gifts, in the shape more particularly of numerous pictures, to the court of King Philip III. On his return he took up his abode successively in Mantua, Rome, and Genoa, until the year 1608, when he returned home.

Now what did Rubens bear away as the fruits of his eight years' residence in Italy? It is of no great moment that several of his pictures savour of Italian prototypes; in his celebrated Descent from the Cross, we see a reflection of Daniele da Volterra's picture, in the Baptism of Christ (lost), of which the original drawing is preserved, he produces single figures from Michael Angelo's battle-cartoon; the Communion of St. Francis recalls a composition of Annibale Carracci; while a work of Titian served as model for the battle of the Amazons. It is of greater importance that Rubens was fortified by his Italian experiences in his resolution to rely mainly on ideas engendered by the study of mythological-historical subjects for his inspiration, and to devote his art to their illustration. By this means he establishes a bond of union between the art of Italy and that of the North, without in any wise sacrificing his individuality. Rather does a comparison with contemporary Italian painters show how far he surpassed them in virtue of his spontaneous sympathies and the abounding force of his character.

Rubens, married in 1609 to *Isabella Brandt*, and again, after her death (1626), to *Helena Fourment*, in 1630, had settled in Antwerp, where he led an uncommonly active life. As he himself assures us, while in the service of the Regent Albrecht and his consort Isabella, he had one foot always in the stirrup, making repeated trips to London, Paris, and Madrid, and devoting as much of his time to politics as to art. Certainly the varied occupations of his life are not to be discovered in the astounding number of his works. Nearly a thousand pictures, many of them of colossal dimensions, bear his name. This amazing fertility may be explained by the circumstance that the numerous pupils who frequented his workshop were employed upon his pictures, and that he himself possessed wonderful rapidity of execution. It is not an easy matter to render justice to Rubens in all cases, partly because so many works have been attributed to him with which he had very little to do, partly, also, because his rendering of form frequently took directions repugnant to our modern notions. Perhaps in his manner of treating the female form only he can be charged with flagrant want of taste. The capacity of depicting the unsullied purity of maiden beauty is one of the attributes in an artist we most prize, while, on the other hand, we naturally recoil from the spectacle of naked females disfigured by the labours of maternity. Nevertheless, we must not forget that in these coarse unwieldy shapes, in the ponderous limbs and violent action of these female forms so constantly recurring in Rubens' pictures, we behold the direct manifestation of such impassioned energies and irrepressible vitality as the master seeks to embody.

Rubens' earlier pictures have this marked superiority over his later works, that with all their depth and warmth of colouring, they preserve a certain unity, and exhibit a broad but careful finish. The most important of the works executed soon after his return from

Italy is unhappily no longer in the possession of his native land, but rests in the Belvedere collection at Vienna. The central portion represents St. Ildephons receiving a rich chasuble from the Virgin; on the wings are portraits of the donors, and on the outside the Rest on the Flight into Egypt, or the Virgin under the apple-tree. The painter is here seen at the apex of his artistic excellence, and never subsequently produced so perfect a work in so lofty a style. So long as Italian models were fresh in his mind his imagination and his sense of form were chastened and refined, but at a later period they were not unfrequently somewhat too exuberant. Of similar beauty is the Doubting Thomas in the Museum at Antwerp, with the two accompanying portraits of Burgomaster Rockox and his wife. The celebrated Descent from the Cross in the Cathedral and the Crucifixion in the Museum ('Le Coup de Lance') are also of the highest value as undoubtedly works of the artist's own hand.

In his later large ecclesiastical paintings Rubens availed himself to a large extent of the assistance of his pupils; so that a less exalted idea of the master than he deserves may be derived from the study of these pictures. Another circumstance may help to lead the traveller in the Netherlands to a similar conclusion. Owing to the wide-spread renown of the artist, his works did not all remain at home, but found their way, even in his lifetime, far and wide. England, Madrid, Paris, Munich, Vienna, and St. Petersburgh contain, in their respective galleries, many of Rubens' choicest works. The Antwerp Museum, however, preserves a whole series of valuable pictures by the master, thus affording an opportunity of studying him on the spot where he achieved greatness.

Though, however, it may not be possible to find unalloyed satisfaction in separate works of the master, no one can deny that Rubens is a figure of great historical importance. This is owing to the fidelity, with which he has adhered to the traditions of the national art, to the power, with which he has harmonised these traditions with an altered condition of art and life, and to the universality which rendered him capable of working in every department and of making the age subservient to his purposes. He is master of the whole range of artistic material. To the greatest fertility in the domains of ecclesiastical art he adds an intelligent and enthusiastic appreciation of the ancient gods and heroes. He looks upon these latter more with the eye of a Virgil than of a Homer, and often depicts them in the spirit of an orator rather than in that of a poet. He shows that he has most affinity for the fleshy figures of the Bacchic myths, and paints them with a freshness and energy possessed by none of his contemporaries. His brush is as much at home in important historical compositions as in the richly-coloured allegories, by which his age tried to make up to itself for the want of genuine poetic sensibility. He paints alike portraits and landscapes, the battles of men and the fighting of brutes, the gallant

love-making of the noble and the coarse pleasures of the vulgar. This versatility is peculiarly his own, although he possesses certain characteristics in common with his contemporaries, just as he shares with them the same national atmosphere and the same traditionary precepts.

Rubens occupied this field along with several other painters. No wonder, then, that similar characteristics are observable in his works and those of others, and that they so closely resemble one another as occasionally to be confounded. *Abraham Janssens* (1587-1631) comes very near to Rubens in freedom of brush and in the impassioned action of his figures. Indeed there were few of Rubens' contemporaries who escaped his influence, pervading as it did the whole field of art, inspiring in an especial manner the engraver. The most notable of Antwerp artists who were contemporaries of Rubens are *Gerard Seghers* (1591-1651), *Theodore Rombouts* (1597-1637), *Gaspar de Crayer* (1582-1669), who evinced in his quiet compositions a charming vein of thought, and *Lucas van Uden* (1595-1662), who painted in many instances the landscape in the background of Rubens' pictures, as well as *Frans Snyders* (1597-1657), who placed his extraordinary talent for animal painting at the disposal of the great chief.

Of Rubens's most distinguished disciple, ANTHONY VAN DYCK (born at Antwerp 1599, died in London 1641), owing to the shortness of his sojourn in his native city, few important works are retained. After being initiated in painting first by *Henry van Balen*, later by Rubens, he visited Italy in his 24th year, where Genoa especially fascinated him, as it had done his master before him. From 1626 to 1632 he lived at Antwerp, after that in London, in the service of Charles I. It was not only the fashion then prevailing in aristocratic circles which engaged Van Dyck in portraiture. Portraiture made the strongest appeal to his proclivities as an artist. He does not shine in the invention of gorgeous or stirring scenes; but in the refined and animated pourtrayal of distinguished personages in particular, there are few who are his peers. His portraits are not only instinct with life: they fascinate by their dignity of conception and grace of delineation, which, without sacrifice of truthfulness, impart a certain stateliness as well as beauty to the individual represented. In what a rare degree Van Dyck possessed this faculty is best seen in his admirable etchings which are still preserved, and in which he presents us with an invaluable gallery of portraits illustrative of the 17th century.

Of the remaining pupils of Rubens, few acquired distinction; but, owing to the copiousness of their works, they are by no means unimportant. They occupy in the department of religious art the entire century. From *Diepenbeeck*, *Erasmus Quellinus*, and *Cornelis Schut*, JACOB JORDAENS (1593-1678) may be distinguished by a marked individuality. No study in Italy had estranged his thoughts from his

native art. His profession of the reformed faith made him unwilling to contribute to the exaltation of the Church's ideal, so he applied himself to depicting scenes from domestic life and the unrestrained mirth of popular festivities, and thus prepared the way for the formation of that school of genre painting, in which the art of the Netherlands subsequently acquired its chief renown. His often-repeated pictures of the crazy house-concert ('as the old ones sang, so will the youngsters twitter'), for example, are well known. Jordaens's humour is unsophisticated; his figures are as devoid of grace, as they well can be; but so surpassing is the quality of colour in his pictures that one must condone the vein of almost coarse vulgarity which runs through very many of them. Pictures by him at the Bosch, near the Hague, which celebrate the deeds of Prince Frederick Henry of Orange, show what he could accomplish as an historical painter, and belong to the very best contributions of the entire school. — Among the less-known though by no means unimportant pupils of Rubens is *Jan van den Hoecke* (1598-1651), who in delineating scenes of quiet feeling runs his master very hard and, indeed, is not unfrequently mistaken for him.

Even upon David Teniers (1610-1685), the greatest genre painter to whom the southern Netherlands have given birth, Rubens exercised an enduring influence. The fairs and rustic scenes which he delighted in depicting, fascinate not only by the spirit of conviviality which animates them, but bear witness to a searching observation of nature; and the subtlety of colouring serves of itself to invest the scenes depicted with a true poetic charm. In gradation of tone, in wondrous harmony of colour, in artistic combination, he retains an undisputed supremacy. It is not less wonderful how he can by the most delicate modifications so manipulate a dominant tone of colour as to make it effective, and how he can at his pleasure either assert or dispense with the most marked contrasts. The pictures of his fortieth year, where the peculiar silvery tone first appears, are those which afford the best insight into this painter's method and style. His works are unfortunately widely scattered, and are rarely to be met with in his native country.

The same may be said of the majority of genre painters of the southern Netherlands. The neighbourhood of France lured away, if not the painters themselves, certainly many of their works; nor were either wealth or love of art at this time sufficiently diffused in Belgium to allow of the creations of native art being retained in the land. In this respect painting was more advantageously circumstanced in Holland. There it was unmistakably associated with the people, and to this day indeed is identified with their habits and predilections. The greater number as well as the best of its productions are still retained in Holland, coveted though they be by the lovers of art from every quarter, who at last have learned to estimate them at their true value.

Rembrandt.

The grandeur of the 17th century school of Dutch painters has partially obscured the excellencies of their predecessors, and thrown into the shade what was of sterling value in the Dutch school before Rembrandt's time. It is only in recent times that research has succeeded in bringing to light the earlier history of Dutch painting, and has surrounded Rembrandt, who hitherto had dazzled as the flash of a meteor in the horizon, with precursors and associates. Art flourished in the Dutch towns as early as the 15th century, but it would be more than difficult to separate it from the contemporaneous art of Flanders; indeed, owing to the similarity of the two peoples, no very essential difference could have existed. When, accordingly, at the beginning of the 16th century, painting in the North became Italianised, the Dutch painters succumbed to the prevailing influence. It must be noted, however, that the particular manner which most nearly responded to the national taste was generally preferred, and most successfully imitated; that of Caravaggio, for example, distinctly coarse as it is in its broad realism. After *Karel van Mander*, *Heemskerck*, and *Bloemaert*, exponents of a more imaginative treatment, came *Honthorst (Gherardo della Notte)* and his associates, whose art was entirely based upon this realism. These painters fearlessly grapple with nature; they concern themselves little about grace and beauty; they do not despise what is vulgar and repulsive, if only it supplies life and energy. Lamp-light, abounding as it does in glaring contrast, served admirably to enforce startling effects and an impassioned exuberance of expression often bordering upon distortion, and was freely resorted to with evident relish. Along with Caravaggio, another artist had considerable influence upon the Dutchmen, viz. *Adam Elshaimer* (1578-1620), of Frankfort, who, however, lived and died in Rome. He painted as if nature were only to be seen through a camera obscura; but his pictures are harmonised by the utmost minuteness and indescribable delicacy of finish, and receive their compensating breadth from a masterly management of colour. *Lastman*, *Poelenburg*, *Goudt*, etc., learned from him.

In the desperate struggle during the 16th century with the twofold yoke of Spain, artistic enterprise in the Netherlands was necessarily crippled. It is principally owing to this circumstance that so many Dutch painters found their way to Italy, and there completed the training which their native land, sorely distracted as it was, could not afford them. But just as the Netherlands finally came forth from their eighty years' struggle as glorious victors, and in corresponding measure secured for themselves wealth and political power, while their antagonist, Spain, once mistress of the world, but now hopelessly impoverished, subsided into political insignificance, Dutch Art received during and at the conclusion of the war its noblest impulse. It was now that the painters of the Netherlands

were enabled correctly to discern what, amidst all the surrounding wealth of material, was best suited to their needs, and what form most strongly appealed to them; they created, in a word, a national art. The war had made a nation of heroes. Stern necessity had steeled their courage and quickened their sense. Brave men, experienced in war as well as state affairs, pious of heart, yet joyous withal, met the eye at every turn. To pourtray these, not only as single and impressive personalities, but assembled in groups, in the council-chamber, or sallying forth to the tilting ground, or engaged in festive celebrations, was the artist's favorite task.

Pictures of a peaceful, happy life, the charms of existence amidst privacy and comfort, were doubly attractive in a time so heavily charged with fateful events. The pleasurable abandonment too, which, taking no thought for the morrow, is content to enjoy the passing hour, captivated the imagination and furnished material for numerous paintings. But the victorious Netherlanders not only created for themselves a new field of pictorial matter, in which national sentiment should find expression; the appropriate form of expression was also provided. Though nearly all the Dutch painters are great colourists, some indispensable attributes of the artistic faculty are wholly wanting in them. The single figures lack ideal grace, the groups do not conform to the rules of perspective. On the other hand, they know how to impart such an artistic charm by means of colour alone, as effectually compensates for these defects. The use of the word 'compensate', however, may mislead. It must not be inferred that any particular means of expression can singly avail in painting. The Italians are guided by established laws in the disposal of individual figures, as well as in composition, and rightly so; for these laws were the product of their particular culture and habits of mind. With equal right, however, the Dutch painters framed for themselves rules for the guidance of their art in harmony with national views and sentiments. It must not be supposed that these Dutchmen, after they had carefully completed the drawing of a picture, were content to overlay their pictures with colour for the sake of mere beauty of effect. They thought, they felt in colour, and composed in colour. The delicate gradation of colour, the disposal of light and shade in the mass, and chiaroscuro, are their natural means of expression. It is a matter of common observation that colour beautifies many an object which without it would be utterly insignificant, and to such objects the Dutch artists knew how to impart an ideal charm by the modulation of colour-tone. Household furniture, for example, was highly valued by the Dutchmen. In its carefully-ordered splendour and subdued brightness were reflected the delights of peaceful domestic life. Applied to art-purposes, it transcended meaner objects only in so far as it was richer in colours than they: and thus it was with scenes from every-day life, which were in like manner idealised

by this mysterious witchery of colouring. It is impossible to convey in mere words any adequate idea of the effect of colour thus wielded. The eye alone can comprehend it, and has its opportunity in the study of the various galleries of Holland.

The '*Regent*' and '*Doelen*' pictures are among the most conspicuous creations of the Dutch school of painters. It was the custom for the presidents (Regents) of the various corporations, public and charitable institutions, to place in the guild-halls and shooting galleries (Doelen) portraits in groups of members of the various guilds, especially of the shooting societies. Among the earliest pictures of this kind are the Commemoration Banquet of Bowmen, painted by *Cornelis Anthonissen*, in Amsterdam (1533), another from the same hand dated 1557, and one by *Dirck Jacobsz* painted in 1529 (the last two in the Ryks Museum); but it was later than this that the 'Regent-pieces' acquired their complete artistic significance. The Haarlem Museum possesses a 'Corporation-picture' by *Cornelis Corneliszoon*, dating from 1583, and four similar pieces by *Frans Pieterszoon Grebber*, the later of which are specially distinguished by the freshness of their colouring. In the hospital of Delft is a 'Regent-piece' by that prolific portrait-painter *Michael van Mierevelt* (born in Delft, 1568; died 1651), who has been erroneously described as painter to William of Orange (assassinated 1584). It is a so-called anatomical lecture, in the painting of which Mierevelt's son, Peter, took part. *Jacob Gerritsz Cuyp*†, founder of the painters' guild in Dordrecht, and *Paul Moreelse*, a pupil of Mierevelt, do not appear to have attempted the execution of the 'Regent' pictures proper; the greater is the number thereof to be ascribed to *Thomas (Theodore) de Keyser* and *Jan van Ravesteyn*. Thomas de Keyser was born probably in 1595. He was the son of an architect of Amsterdam, Hendrik de Keyser, and began to paint in 1619. His masterpieces are preserved in the Ryks Museum in Amsterdam, and the gallery of the Hague. In the town-hall of the Hague, too, his contemporary, Jan van Ravesteyn can best be studied, in his fine corporation-pieces of 1616-18. But the treatment of the 'Regent' pictures and portrait groups generally was brought to its highest perfection first by Frans Hals, of Haarlem (p. lviii), and more especially by that greatest of all the painters of the north, Rembrandt.

Among the most important portrait-painters of Amsterdam in the pre-Rembrandt period are *Dirck Barentsz* (1534-92), a pupil of Titian; *Cornelis Ketel* (1548-1616); *Aert Pietersen* (1550-1612; son of *Pieter Aertsen*), of whose works the Ryks Museum possesses large examples dating from 1599 and 1603; *Cornelis van der Voort* (1576-1624), highly thought of by his contemporaries; *Werner van*

† The termination 'szen' or 'szoon', abbreviated 'sz', which occurs so frequently in Flemish names, signifies *son*: thus *Gerritsz* = son of Gerhard, *Harmensz* = son of Harmen or Herman.

Valckert, a pupil of Goltzius, who painted in 1612-30 at Haarlem and at Amsterdam; and *Nicolaes Elias* (1590-1650), master of Van der Helst, whose fine corporation-pieces are now seen to advantage in the Ryks Museum.

Slandered and grossly abused as Rembrandt has been by dilettanti scribes of the 18th century, the enthusiastic eulogium bestowed upon him by the youthful Goethe must be noticed as an exceptional tribute. It is only in quite recent times that the researches of Dutch *savants*, particularly of Scheltema, Vosmaer†, De Roever, and Bredius, undertaken in a spirit of affectionate devotion, have vindicated the truth concerning him. **Rembrandt Harmensz van Ryn,** the son of a miller of Leyden, was born probably in 1607. That he first saw light in his father's mill is a story for which there is as little foundation as that he first studied art amongst his father's flour sacks. *Jacob Swanenburgh*, who had studied in Italy, and was married to a Neapolitan, and *Peter Lastman* were his first instructors. His earliest recognised work bears the date 1627; he removed to Amsterdam at the end of 1631. Amsterdam had gradually outstripped the other towns of the Republic, and had become virtually its capital, ascendant not only in the domain of politics, but prescribing also the direction to be given to the study of art. A new and stately architecture, which subsequently exercised extraordinary influence in Germany, testifies to the splendour of the town at that period. *Vondel*, *Huygens*, and *Hooft* represent the muse of Poetry, while numerous engravers and painters, of whom several connected themselves later with Rembrandt, such as *S. Koninck*, *Livens*, and *Van Vliet*, found employment in Amsterdam.

Rembrandt very soon made himself famous as an artist; fortune smiled upon him, too, in his love affairs. From the year 1633 the face of a good-tempered, handsome woman appears from time to time in his pictures. This is *Saskia van Ulenburgh*, the daughter of a Friesland lawyer, whom he brought home as his bride in 1634. The numerous portraits of Saskia, painted by the great artist with evident gusto, have familiarised us with her countenance; the best are those in the galleries of Dresden and Cassel. That in the Antwerp Museum is either a copy, or was painted from memory. After Saskia's death (1642), Rembrandt's private affairs took a turn for the worse. The great financial collapse, which since 1653 had continued in Amsterdam, bringing wide-spread and ruinous disaster upon the community, did not suffer our painter to escape. He was declared bankrupt in 1656, and an inventory of his effects was taken by the Commissioners of the 'desolate-boedelkamer', who brought them to the hammer in the following year. This inventory is still preserved, and is an all-sufficient reply to those who maintained that Rembrandt was destitute of refined tastes. The walls of his spacious

† Rembrandt, sa vie et ses œuvres, par *C. Vosmaer*. 2nd ed. The Hague, 1877.

apartments were covered not only with works from his own and his pupils' hands, but such Italian masters as Palma, Giorgione, etc., were likewise represented. He also possessed numerous antique busts and miscellaneous curiosities, as well as a choice collection of engravings. Besides all this, the confidential intercourse which he maintained with Huygens and Jan Six sufficiently belies the opinion once current as to Rembrandt's low-lived habits. Rembrandt did not marry a second time, but contented himself henceforth with the faithful affection and ministrations of his servant Hendrickje Stoffels (d. 1661). The close of his life found him poor and living in complete retirement; still busy notwithstanding, and still capable of laughter, as a portrait of himself from his own hand (painted about 1668), and now in a private collection in Paris, gives evidence. He was buried on 8th October, 1669.

In Rembrandt's career as a painter we notice an uninterrupted and brilliant process of development. It is true that even his early works show his fondness for effects produced by strong and full light thrown upon the principal figures, but it is not till after several years residence in Amsterdam that his pictures are suffused with that rich golden brown tone which invests his masterpieces with their subtle and peculiar charm. About 1654 his pictures receive a still warmer and more subdued tone, and are brown even to dimness, but retain, nevertheless, an unfaltering breadth in execution. These several methods of Rembrandt are admirably illustrated in his masterpieces exhibited in the various galleries of Holland. The 'Regent' picture in the Hague Collection, known as 'The Anatomical Lecture', which contains portraits of Professor Nicholas Tulp, and the members of the Surgeons' guild, belongs to the year 1632. This picture is an excellent example of the master's art, which has enabled him to animate a momentary action of this portrait group with dramatic life, by force of a concentrated expression and accentuation of tone. The 'Night Watch', preserved in the museum at Amsterdam, Rembrandt's greatest work, was painted ten years later. It bears the date 1642, and shows with what skill this master of chiaroscuro could, by its means, convert a prosaic occurrence, such as that of this band of citizen musketeers sallying forth from their guild-house, into a scene abounding in poetical expression, and exciting the liveliest emotions in the beholder. In the so-called 'Staalmeesters' picture, portraits of the syndics of the Clothmakers' guild in Amsterdam (belonging to the year 1661), the entire tone seems to be permeated by a golden-brown medium. Art has never again created a greater wealth of stirring imagery or poetry of colour so entrancing as these three pictures reveal to us. Unconsciously our thoughts recur to Shakespeare's familiar creations, and we recognise in these two mighty art-champions of the north kindred natures and a corresponding bent of fancy.

It must not, however, be assumed that Rembrandt confined

himself to the representation of 'Regent' pieces, portrait groups (as the 'Jewish Bride' in the Van der Hoop Collection in Amsterdam), and single portraits (*e.g.* Jan Six and Anna Six, in the collection of J. P. Six in Amsterdam). We possess many scriptural pictures by him, scenes from the New as well as Old Testament, for the most part scattered in other countries. The Hague, however, possesses examples of this class of pictures in 'Susanna at the bath', and 'Simeon in the Temple' (bearing the date 1631). Here, too, Rembrandt preserves a mode of treatment peculiarly his own. In representations of our Saviour's passion the tragic event is pourtrayed in a harsh matter-of-fact spirit, and might serve to illustrate the well-known hymn, 'O Head once full of bruises'. A serener, happier expression of solemnity prevails in the Parables, which enables us fully to realise their significance, often sufficiently obscure. Scenes from the youthful life of Christ have an idyllic charm of their own, and in all Rembrandt's religious compositions the endeavour is apparent to bring them within the range of human apprehension — a fact important for a right understanding of the Protestantism of the 17th century. Rembrandt touched also the regions of Mythology (as is proved by the painting No. 1251 in the Ryks Museum, p. 327, the true meaning of which has been only lately explained); but, as will be readily understood, with more doubtful success. On the other hand his landscapes, devoid of incident though they be, wide, unbroken, plain, exhibit the master's feeling for colour and poetical expression in the most favourable light.

It need hardly be mentioned that in order to become intimately, and as it were personally acquainted with Rembrandt, the collection of his etchings, over 300 in number, must be carefully studied. Among the best-known, the rarest and most beautiful, are 'Rembrandt's portrait with the Sword', 'Lazarus Rising from the Dead', the 'Hundred Florin Plate' ('Healing of the Sick'; the former name, by which it was popularly known in the 18th century, now no longer applies, inasmuch as in 1867 the sum of 1000*l.* was paid for a single impression), 'Annunciation', 'Ecce Homo', 'The good Samaritan', 'The great Descent from the Cross', the portraits of Tolling, Bonus, Six, the landscape with the mill, and that with the three trees.

A goodly array of pupils and imitators are gathered around Rembrandt. His influence was not confined to Amsterdam alone, but extended to the neighbouring schools, that of Haarlem, for example. Amongst his more immediate followers may be mentioned *Gerbrand van den Eeckhout* (1621-74), whose works frequently bear Rembrandt's name (the Museum of Amsterdam possesses one of the best of his pictures — The Adulteress), and *Ferdinand Bol* of Dordrecht (1609-81), who deserted his native style after the death of his master. The 'Regent' picture, formerly in the Lepers' Hospital, and now in the new Ryks Museum, at Amsterdam, belongs to his best time.

Govert Flinck, of Cleves (1615-60), may be said almost to have rivalled Rembrandt at the outset of his career. Besides his two best 'Regent' pieces (dated 1642 and 1648), there is in the Museum of Amsterdam a scriptural picture by him. It represents Isaac in the act of blessing Jacob, a favourite subject with the school of Rembrandt. Amongst the number of Rembrandt's satellites are also *Jan Livens* and *Jan Victoor* or *Victors*, a name by which several artists are known; *Ph. Koninck*, the landscape painter; *Salomon Koninck*, whose scriptural pictures and portraits bear so strong a superficial resemblance to those of Rembrandt that they are often mistaken for his; *Jacob Backer* (1609-51), intimately associated in his youth with Govert Flinck, and his companion in Rembrandt's workshop; *Nicholas Maes*, of Dordrecht, whose best works belong to the time of his youth (1650-60), as, having in after-life settled in Antwerp, he seriously deteriorated under the influences of the school of Rubens; *Karel Fabritius*, who came to a premature end by a powder explosion in Delft (1654); and *Bernard Fabritius*.

Another of the most eminent contemporaries of Rembrandt was *Jan Vermeer* (1632-75), of Delft, who pursued a course of great independence and seems to have been influenced by no other master except, to a slight extent, Karel Fabritius. Young women engaged in all kinds of household work, or in the more congenial occupation of love-making, interiors, street scenes, and landscapes, are his favourite subjects, all wondrously pure in colour, abounding in delightful effects of perspective, full of life, at once truthful and charming, entitling them to rank amongst the gems of Dutch art. Even in his lifetime, and indeed down to the present century, his style has been frequently and successfully imitated.

Scarcely inferior to Vermeer of Delft, and frequently confounded with him, is *Peter de Hooch*, celebrated for his fascinating effects of light in his interiors. And last, but not least, of this artist array who, whether as pupils or followers, are associated with Rembrandt, comes *Gerard Dou* (born at Leyden 1613; died 1680), the great master of minuteness of finish, whose 'Night Schools', 'Maidens by candle light', and 'Hermits' are in so much favour with the public, commanding prices commensurate with the admiration bestowed upon them, though it must be said of his works that skilful and delicate manipulation takes the place of poetical expression, and that the range of his fancy is contracted in measure corresponding with his painstaking elaboration of finish. This latter quality, however, must receive its due meed of praise. On the other hand, Dou is connected with a number of painters of declining excellence, such as *Frans van Mieris the Elder*, of Leyden (1635-81), *Pieter van Slingeland*, of Leyden (1640-91), *Godfrey Schalcken* (born at Dort, 1643; died at the Hague, 1706), *A. van Gaesbeeck*, *Abraham de Pape* (d. 1666), and many others.

It will be seen, then, that Rembrandt's influence was as weighty

and comprehensive as the products of his casel were great in number and surpassing in quality. Painters of the most widely differing motives acknowledge him as their master and example, and he has led the way, not only in historical and portrait painting, but in landscape too, and in the so-called genre painting. In this respect BARTHOLOMEW VAN DER HELST, to whom many would assign a place amongst the foremost realists next to Rembrandt, cannot compare with him. Van der Helst was born at Haarlem in 1611 or 1612, and ended his days there in 1670, in the enjoyment of great wealth and general esteem. Nothing is known of his teachers, nothing of his relations with Rembrandt, whose path he appears to be continually crossing without compromising his independence. He was the favourite portrait-painter of the wealthy burghers of Amsterdam, and confined himself almost entirely to the painting of 'Regent' pieces and portraits. His most celebrated work, the Arquebusiers' Banquet (1648), is in the Museum of Amsterdam (which also possesses the Arquebusiers' Guild of 1639, and the 'Doelenstuk' of 1657), and when compared with Rembrandt's 'Night Watch', admirably illustrates the points of difference between the two masters. Van der Helst presents to us Nature as she is, unrelieved, a bare reality. If Nature herself could paint she would have given us a picture such as Van der Helst's. It is otherwise with Rembrandt. Upon all his works he sets the seal of his individuality. As the reality presents itself to his eye, so he reproduces it with just that degree of truthfulness which his intention prescribes. Van der Helst's are mere imitations, illusive in their fidelity, but leaving no enduring impression.

FRANS HALS, of Haarlem, a somewhat earlier painter, so far at least as the effects of his training in the great Master's school are concerned, is more akin to him than Van der Helst. Though of Haarlem parentage, he was born at Antwerp (about 1584). When he returned to Haarlem is not known. He married in 1610, unhappily as the event proved, for in 1616 he was brought before the Burgomaster for ill-treating his wife, and had to promise to abstain for the future from 'dronkenschappe'. Of the joys of conviviality which he could so well depict he freely partook, and thus got into difficulties which his prolific pencil failed to avert. His goods and chattels were sold by auction in 1652 to pay his debts, and he became in his old age a pensioner of the State. His death took place in 1666, at the age of 82, his labours having extended over half-a-century. The earliest of his paintings known to us bears the date 1616, the Banquet of Officers of the George's Guild of Musketeers, in the Museum of Haarlem, where the most considerable of this master's 'Regent-pieces' are collected. Amongst these the Assembly of Officers of the Andreas Guild (1633), and Assembly of Officers of the George's Guild (1639), are the best. Rembrandt's influence is still apparent in pictures of the succeeding decade, without however impairing the individuality of the artist. The utmost vivacity of conception,

purity of colour, and breadth of execution, which in his latest works betrays a handling of the brush so uncompromising that drawing is almost lost in a maze of colour-tone, are distinguishing characteristics of Frans Hals, who, besides the 'Regent-pieces' referred to, was the author of numerous portraits; and he has immortalised such popular figures as the 'Rommelpott-players', 'The tipsy old wife, Hille Bobbe', 'The jolly shoemaker, Jan Barentz', ready either for a drinking bout or for service in the fleet with Admiral Tromp.

His best known pupils are *Adrian Brouwer* (b. at Oudenarde, 1605; d. at Antwerp, 1638), and *Adrian van Ostade* (b. at Haarlem, 1610; died there, 1685). As we do not possess more correct biographical data concerning the former of these, we must accept as true the stories told of him and his fellows by authors of the 18th century. He is his master's most formidable rival in the naïve conception of national character, as well as in mere technical skill; and had he lived long enough to mature his natural powers, he must have borne away the palm now conceded to Adrian Ostade. In the earlier efforts of Adrian van Ostade, we are reminded of Brouwer; it was after the year 1640, or thereabouts, when the influence of Rembrandt was in the ascendant with him, that he first displayed those technical qualities and artistic predilections which have made him a favourite with the most fastidious connoisseurs. Grace and beauty are attributes which the forms crowded into his cottage-interiors or animating his court-yard scenes certainly do not possess; but they always abound in lusty life, characteristic and appropriate, whether playing cards, intent upon the enjoyment of pipe and glass, or dancing accompanied by the ever-present fiddler; and with such marvellous effect is colour accentuated, so complete is his mastery of chiaroscuro, that nearly every picture may be said to provide a new 'feast for the eye'. With Ostade are connected his brother, *Isaac van Ostade* (1620-49), *Cornelis Bega* (1620-64), and *Cornelis Dusart* (1660-1704).

And thus we are brought to the almost innumerable throng of GENRE PAINTERS, who have imparted to Dutch art its peculiarly distinctive attributes, and have secured its greatest triumphs. It would be difficult to distinguish amongst the genre painters of Holland various degrees of excellence, inasmuch as each, in his respective, and, as a rule, contracted sphere, has asserted an indisputable supremacy. It is unfortunate that the greater number of their works have been transferred to foreign galleries, and are rarely to be met with in Dutch collections, so that Holland is no longer exclusively the place where the genre and landscape-painters of the Netherlands can be studied. It must suffice, therefore, to mention the most conspicuous names.

The genre painters are usually divided into several groups, according to the subjects which they make peculiarly their own; pictures, for example, belong to the higher or lower genre as they set before us the more refined or coarser aspects of social life, the world

of fashion or the vulgar herd. These, however, are merely adventitious distinctions, and do not by any means sufficiently account for this latest development of Dutch art, resolving itself as it did into a number of local schools. *Dirk Hals* (probably a younger brother of Frans Hals, to whom many genre works by Dirk have been ascribed), *Anton Palamedesz*, *J. A. van Duck*, *Pieter Codde*, and others, abound in pictures of soldiers and cavaliers contending with Venus and Bacchus, or engaged in the sterner encounter of pitched battle and skirmish; in illustrations, too, of the fierce licence engendered by the wars of the 17th century; figures roaming hither and thither without restraint, lusty and light-hearted. In striking contrast to such scenes as these are the pictures of a peaceful and refined domestic life, occasionally disconcerted by the vicissitudes of love, which formed the favourite theme of *Gerard Terburg*, born at Zwolle in 1608, a man who had travelled much and who died at Deventer in 1681. He, together with his successors, *Gabriel Metsu*, of Leyden and Amsterdam (b. 1630, d. after 1667), *Caspar Netscher* (b. at Heidelberg, 1639; died at the Hague, 1684), etc., are generally known as 'stuff' painters, owing to the attention they bestow upon drapery stuffs, especially silks and satins. It must be borne in mind, however, that in the absence of these external properties, thus carefully supplied, the refinements of life could not be invested with appropriate pictorial splendour. But that these painters were not the mere imitators of stuff and texture, that they were capable of emotion, and could give utterance to the sentiments of romance, will be sufficiently evident to those who study the 'Paternal Warning' of *Terburg* in the Museum at Amsterdam. As a portrait-painter, too, Terburg has made a great reputation. (His 'Peace Congress of Münster', his most celebrated piece, was sold with the Demidoff collection for 182,000 fr.)

Jan Steen, the so-called jolly landlord of Leyden (1626-79), who, however, painted also at the Hague and Haarlem, was likewise a painter of social subjects, but in a line and in a manner quite his own. That he was a low-lived tippler is simply one of those wholly gratuitous slanders with which it was once the fashion to besmirch the painters of Holland. A jovial life was probably not repugnant to his tastes; and what is more to our purpose is the fact that a spontaneous joyousness pervades his works, and a sparkling sense of humour too; while as a colourist he must be looked upon as the foremost of the entire school. His pictures might be entitled comedies of life, in which man's follies are chastised with satire, and his weaknesses held up to ridicule, but without the glaring exaggeration and obtrusive moralising which make Hogarth's pictures (with whom Jan Steen has much in common) so unpleasant to look upon. Family feasts and merry-makings, the wedding of ill-assorted couples, quacks and their quackeries, lovelorn maidens ('hier baat geen medicijn, want het is minne pijn'), tavern brawls and similar scenes are his favourite subjects. Jan Steen has, and

with justice, been likened to Molière. The greater number and the best of his works are in England. He is very partially represented in the museums of Amsterdam and the Hague. The Duc d'Arenberg possesses in his Brussels collection one of the very rare scriptural pieces by this master, the 'Marriage at Cana'; another, 'Laban searching for his images', is in the Museum at Leyden.

Jan Steen is a solitary personage. He stands alone, and has no followers. So much the more numerous, and at the same time intimately associated, are the painters whose genius found employment in the domain of landscape, which they rendered with true artistic appreciation, and enriched as well as animated by the addition of living forms. Very frequently these 'landscapes with figures' are the result of friendly co-operation. Thus *Adrian van de Velde* (1635-72), one of the most estimable as well as gifted of Dutch painters, supplied the figures for the landscapes of his master Wynants, for Moucheron, and even for Hobbema and Ruysdael *Philip Wouverman* (1620-68) has perhaps the greatest reputation for these figure pictures, of which some 800 may still be reckoned. Cavalry combats, hunting scenes, in which horses always play a conspicuous part, he has repeated with endless variations, without however passing the bounds of mediocrity. To enumerate the names of all who occupied this particular field is simply impracticable, for it is precisely in this field that Dutch art was most prolific. We must, however, mention (as akin to the foregoing) *Paul Potter* (b. 1625; d. Amsterdam, 1654), chief of animal painters, to whose pictures landscape lends idyllic charms, and whom we must accept as a classical example of the entire fraternity. A consummate draughtsman, he was at least as eminent as a colourist, especially in his smaller pictures. *Karel du Jardin* (1625-78), an exuberantly fertile painter, owes his best qualities to the foregoing, but the inequality of his works shows his inability to resist other less favourable influences. Other 'idyllic' painters are *Jan Asselyn* (1610-60) and *Nicolas Berchem* (1620-83), both of Amsterdam.

As landscape-painters must be named *Jan van Goyen* of the Hague (1596-1656); *Albert Cuyp* of Dordrecht (1620-91), son of Jacob Gerritsz (p. liii), also eminent as a painter of portraits and animals; *Jan Wynants* of Haarlem (1600-70), famous for the number of his pupils and his own steady development; *Allart van Everdingen* (Alkmaar, 1621-75); *Jacob Ruysdael* (born 1625, at Haarlem; d. 1681), 'excelling all other masters in a feeling for the poetry of northern landscape combined with the power of graphic embodiment'; and *Meindert Hobbema*, whose merits have only recently come to be appreciated. Hobbema was born at Amsterdam, 1638, and died in 1709. His works exhibit a moderate talent only for composition; the same motive constantly recurs in his pictures (the figures are for the most part by another hand); but in delicacy and thoroughness of elaboration, more particularly in his treatment

of atmosphere and light, his pictures must be highly prized as works of genius of the highest order. — *Jan van der Meer* of Haarlem (1678-91) shows himself near of kin to Jacob Ruysdael. Numerous other landscape painters remained true to their national scenery, but in many cases they lapsed into a kind of mannerism, which is very apparent in the moonlight scenes of *Aart van der Neer* (of Amsterdam, 1603-77). The better pictures of the last-named artist, such as his forest-landscape in the Van der Hoop collection, are, however, not inferior to those of Ruysdael and Hobbema, whom he also resembles in his death in poverty and obscurity. Fashion also began to demand the study of Italian landscapes, and in the second half of the 17th cent. compositions of this kind are decidedly predominant. Among the earliest examples of this tendency are *Jan Both* of Utrecht (c. 1610-50), *Adam Pynacker* (1621-73), and *Herman Swanevelt* (1620-59?).

It is well known how marine painting (*Willem van de Velde, the Younger*, 1633-1707; *Hendrik van Vliet*, d. 1675 at Delft), and architectural painting (*Jan van der Heyden*, 1637-1712, and *Emanuel de Witte*, 1607-92), prospered in Holland, and how the national art, as it were with its last breath, gave birth to the so-called 'still-life' (*W. van Aelst* of Delft) and flower painting (*Jan Davidsz de Heem*, 1600-1674, Utrecht and Amsterdam; *Rachel Ruysch*, 1664-1750, Amsterdam; *Jan van Huysum*, 1682-1749).

We conclude these slight observations with the wish that they may induce to a more searching study of Dutch art in a careful examination of the works themselves, and we recommend all who take an interest in the subject to read *Burger's* well known book on the 'Musées de la Hollande', in which Dutch painting is most exhaustively treated.

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1. From London to Ostend.

There are two direct routes from London to Ostend: 1. Viâ Dover, twice daily, in 6½-8 hrs. (fares 1*l.* 10*s.* 3*d.*, 1*l.* 2*s.* 3*d.*, 11*s.* 9*d.*); 2. By Gen. Steam Nav. Co.'s steamers, once or twice weekly, in 10-12 hrs. The former route is recommended to those whose time is limited; the latter is pleasant in fine weather, and considerably less expensive (chief cabin 15*s.*, fore cabin 10*s.*). — Comp. R. 11.

Ostend. — The **Railway Station** (Pl. B, 4) lies on the S. side of the town, at a considerable distance from the sea and the principal hotels, but is connected by rails with the *Gare Maritime* at the steamboat-pier (Pl. C, D, 4). *Omnibuses* from the hotels meet both the trains and the steamers (fare usually ¾-1 fr.). *Cab* from the station to the town 1 fr.; luggage under 56 lbs. free; for over-weight 2½ c. per lb. Travellers proceeding direct to Antwerp through the Waesland (p. 62) should book to Bruges only, and there take a fresh ticket viâ Ghent (see p. 10 and R. 10). If a through-ticket from Ostend to Antwerp be taken, the traveller is conveyed by the longer route viâ Malines.

Hotels. *On the Digue*, with unimpeded views of the sea, nearly all large, new, and expensive: R. 4-15, L. ¾-1, A. 1, B. 1½-2, déj. 3, D. 4-6, pens. 10-16, board from 7 fr. In the height of the season 20-30 fr. per day are demanded for a room on the first floor, facing the sea. To the S.W. of the Cursaal: Hôtel Central; Hôtel Wellington; Hôtel Continental (Pl. *p*; B, 2), an imposing establishment, with lift, no pension. Adjacent, Hôtel de l'Océan (Pl. b; B, 2); Hôtel de la Plage (Pl. a; B, 2); Hôt. Beau-Rivage. Rooms may also be procured at the Pavillon du Rhin (see next page), farther on. — To the N.E. of the Cursaal: Hôtel Royal Belge; Hôtel Bellevue; Grand Hôtel d'Ostende, with restaurant; Grand Hôtel du Littoral (Pl. *m*; C, 2, 3), at the corner of the Rue du Cerf; Hôtel du Kursaal et Beau-Site, Hôtel de Russie, two houses at the corner of the Rampe de Flandre, belonging to the same proprietor; Grand Hôtel des Bains, with restaurant. — Near the old light-house: Grand Hôtel du Phare (Pl. g; D, 2), with restaurant, R. & A. 3-20, L. ¾, B. 1½, déj. 3, D. 4-5, pens. 10-15 fr., open all the year; Hôtel Nemrod, plain, R., L., & A. 4-13, B. 1¼, déj. 2, D. 3½, pens. 9-15 fr.; etc.

Adjoining the Digue: Hôtel Royal de Prusse (Pl. h; D, 2), at the corner of the Boulevard van Iseghem and the Rue des Capucins, R. from 3, L. & A. 1½, B. 1¼, déj. 2½, D. 4, pens. 9-15 fr. — Just beyond the Cursaal: Hôtel Impérial (Pl. *o*; B, 2), Hôtel de la Digue (Pl. s; D, 2), in both, R., L., & A. 4-11½, B. 1¼, déj. 2½, D. 3½-4, pens. 9-16, board from 7 fr.; Hôtel des Arcades (Pl. *l*; B, 2), with restaurant, pens. 9 fr.; Hôtel Léopold, moderate; these all command a view of the sea from the upper windows.

In the Town. Between the Digue and the Place d'Armes: *Grand Hôtel Fontaine (Pl. m; C, 2), a large first-class house, with spacious dining-room containing several old pictures by Netherlandish artists, D. 5 fr.; Hôtel Frank (Pl. n; C, 2), frequented by Jews; Hôtel de Vienne (Pl. o; C, 2); these three in the Rue Longue, between the Rue Louise and the Rue de Flandre. — Hôtel Mertian (Pl. p; C, 2), Rue de l'Ouest, R. from 3, L. & A. 1½, B. 1½, déj. (11-2 o'cl.) 3, D. 4, pens. 9, board from 7½ fr.; Cercle Catholique (Pl. q; C, 2), same street. — More to the W.: Hôtel de Suède (Pl. r; B, 2), Place du Théâtre, with restaurant.

In or near the Place d'Armes: *Hôtel du Grand Café (Pl. v; C, 2), corner of the Rue Louise and the Rue de Brabant, first-class, R., L., & A. 3½-7½, B. 1½, déj. 2½, D. 4, pens. 10-12½, board 8 fr.; *Hôtel du Lion d'Or (Pl. u; C, 2), corner of the Rue de Flandre and the Rue St. Sébastien, old-fashioned Belgian house, D. 3, pens. 8 fr.; Hôtel de Gand et d'Albion

(Pl. x; C, D, 3), in the Marché aux Herbes, R., L., & A. 3-9, B. 1¼, déj. 2½, D. 3, pens. 8-10 fr. — Cour d'Angleterre (Pl. z; C, 3), Rue de la Chapelle 10; opposite, Hôtel de Bavière, Rue de la Chapelle 15, R., L., & A. 2½-3, B. 1, déj. 1½, D. 2½, pens. 7-8, board 5-6 fr.; Europe (Pl. *a;* D, 2), Rue des Capucins, D. 2½ fr., unpretending.

Still farther from the sea: *Grand Hôtel Marion (Pl. *c;* C, 3), Rue de l'Eglise 33, first-class, D. 4, pens. from 7½ fr.; Hôtel de la Marine (Pl. *d;* C, 3), Cour de France (Pl. *e;* C, 3), D. 2½ fr., side by side in the Rue de la Chapelle; opposite, Hôtel St. Denis (Pl. *f;* C, 3), No. 41. — *Hôtel d'Allemagne or Stracke (Pl. *i;* C, 3), Rue du Quai 22, first-class, R. & L. 3½-6, A. ¾, B. 1½, D. at 1 o'cl. 3, at 5 o'cl. 4 (to subscribers 3½), pens. 11½-15 fr. — Couronne, Quai de l'Empereur, near the railway-station, well spoken of; Ship Hotel, near the steamboat-pier, R. 3½, B. 1¼ fr., well spoken of. — All the hotels on the Digue and many of those in the town are open during the season only, but the last-named are always open.

Hôtels Garnis and **Private Lodgings** abound both on the Digue and in the town. Even at the beginning or the close of the season (1st June to 15th Oct.), a room cannot be obtained under 3-5 fr. a day, or 15-30 fr. per week. The rent of a small suite of rooms (dining-room, drawing-room, three bedrooms, kitchen) in June is about 300 fr., in July 500 fr., August 800 fr., and September 600 fr. — The contract should be committed to writing, if the hirer contemplates a prolonged stay. The usual charge for a plain breakfast is 75 c.-1 fr., for attendance 50 c. per day. French is often imperfectly understood by the Flemish servants. — The hirer should see that attendance is expressly included in the agreement, both in private apartments and at the hôtels garnis, as otherwise he is liable to an extra charge of 1 fr. per day.

Restaurants. *On the Digue*, dear, and attendance often bad. The *Cursaal* (Pl. B, 1, 2), an extensive establishment with restaurant, café, a reading-room, a large hall, and galleries commanding an extensive view of sea and land, open to subscribers only, is the principal resort of visitors during the bathing season. With its gardens it occupies an area of about 13,000 sq. yards. Subscribers for a week or upwards are admitted to the balls at the Casino (see p. 3). Belgian, French, and other newspapers. Subscriptions: per day 3, 4 days 9, per week 17, per fortnight 31, per month 53½, six weeks 68½, per season 76 fr.; 2 pers. 6, 17, 32½, 53½, 76, 83½, 91 fr.; three pers. 9, 25, 44½, 68½, 83½, 94¾, 106 fr. (cheaper in Sept.). — Restaurants in the above-mentioned hotels, *Wellington*, *Continental*, *de l'Océan*, **de la Plage*, and *Beau-Rivage;* also at the *Pavillon du Rhin* (Pl. f; A, 1), the farthest to the S., with an oyster and lobster-park. — At the opposite (N.) end of the Digue: *Hôtels Royal Belge*, *Ostende*, *Littoral*, *Beau-Site*, **Russie*, see p. 1. Adjacent, the *Hôtel du Phare* (Pl. g; D 2; see p. 1). — Farther on, between the approaches to the Estacade, is an *Estaminet* where oysters are sold. — *Table d'hôte* at the hotels, the Cursaal (for subscribers; 6 fr.), and the Pavillon du Rhin (5 fr.). — It is customary at all these establishments to give a few sous to the waiter at each repast.

Cafés, besides those above mentioned: *Grande Pâtisserie*, Rue de Flandre 32, also a restaurant (déj. 3, D. 5 fr.); **Noppeney*, corner of the Rue de Flandre and the Rue Longue (also confectioner); *Cave de Munich*, Rue de Flandre, in the Hôtel de Flandre (p. 1). The *Société Littéraire* on the ground-floor of the Hôtel de Ville (Pl. 7; C, 3), to which strangers are not admitted unless introduced by a member (first 5 days gratis, afterwards 3 fr. per month), contains a restaurant and reading-room.

Wine at *Michens-Verhoest*, Rue de Flandre 15 (claret from 1 fr. 10 c. per bottle; ale or porter 10 fr. per doz., or 1 fr. per bottle; also tea, etc.); *Bodega* (Spanish wine-room), Rue de Flandre 22. — Beer at several taverns and beer-saloons. — Many of the summer-residents at Ostend cater for their own breakfast and luncheon at one of the 'charcutiers' or purveyors of preserved meats, such as *S. Raeymaekers*, Rue de l'Ouest 4.

Water. The drinking-water of Ostend is indifferent. Seltzer-water or other aërated waters in 'siphons' (50 c.) will be found wholesome for drinking, and may be procured at *Noppeney's*, Rue de Flandre (see above).

Baths (p. 5). Bathing-time from 7 a.m to 7 p.m. Tickets ('coupons') must be obtained at the office on the beach: machine (for not longer than 40 min.) including costume and two towels 1 fr., two additional towels 20 c. (regular bathers should purchase these requisites for themselves; price 3-5 fr., fee for taking charge of them 20 c.). The 'Paradis', where a bathing-costume is not obligatory, lies to the E. of the harbour (Pl. E. F. 2, 3), see p. 5; charge including ferry over the harbour-mouth, 1 fr., office at the entrance of the Estacade. Near the old lighthouse (Pl. D, E, 2), is the 'Section Est', a bathing-place for the less robust bathers (70 c.). — Invalids and persons unaccustomed to sea-bathing may procure the services of a '*baigneur*' or '*baigneuse*' for 50 c. more. The driver of the machine generally receives 5 c., and 5 c. is given for cleaning the machine. Valuables should be left at home. — Tents and 'marquises' for sitting on the beach 1-1½ fr. per day, or 6-9 fr. per week. Chairs, 10 c.

Warm Salt-Water Baths. *Etablissement Hydrothérapique*, adjoining the Cursaal, baths of all kinds, massage, etc.; *Hoedts*, Rue de l'Eglise 23.

Cabs (*Voitures de place*; stands at the railway-station and in the market-place) 1 fr. per drive in the town; first hour 1½ fr.; each ½ hr. additional 50 c.; at night ½ fr. more between 10 and 1, 1 fr. more between 1 and 4.30 a.m. The fares for '*paniers*', carriages of a superior description, are higher: drive in the town 1½ fr., 1 hr. 3, each following hr. 2 fr. — There is no tariff for drives outside the town.

Steam Tramway (*Buurtspoorweg, Chemin de Fer Vicinal*) starting from the railway-station, and stopping at the Rue de la Chapelle, at the Cursaal, and the Avenue de la Reine (comp. the Pl., p. 6): to (14 M.) *Blankenberghe* in 1¼ hr. (fares 1 fr. 50, 1 fr. 5 c.); to (1¾ M.) *Mariakerke* (p. 6) in ¼ hr. (25, 15 c.); to (5½ M.) *Middelkerke* (p. 7) in ½ hr. (65, 45 c.); to (11 M.) *Nieuport* (p. 31) in 1 hr. (1 fr. 20, 85 c.); to (18½ M.) *Furnes* (p. 31) in 1¾ hr. (2 fr. 10, 1 fr. 50 c.).

Donkeys for hire at the S. end of the Digue, 1 fr. per hour; **Ponies**, 2 fr. per hour.

Sailing Boats with 2 men for ½ hr. 3, 1 hr. 5, 2 hrs. 6 fr.; with 3 men 5, 6, 8 fr.; with 4 men 6, 8, 12 fr. Previous agreement necessary when the party consists of more than 4 persons, as otherwise 1 fr. more for each may be demanded. Out of the season the charges are less. — Beggars are a great annoyance in Ostend.

Concerts and Balls. Concerts daily at the *Cursaal* (p. 5) and every evening in the new Music Pavilion, near the old lighthouse (Pl. D, 2). Balls on Sun., Tues., and Thurs. in the *Casino*, a handsome ball-room on the first floor of the Hôtel de Ville (p. 4); admission for non-subscribers to the Cursaal 3 fr. ('*toilette de ville*', i.e. a black coat).

Horse Races are held in the Hippodrome Wellington (p. 5) several times during the season.

Circulating Libraries (Cabinets de lecture). *Godtfurneau*, *Marie Asseloos*, both in the Rue Longue. Newspapers are sold by *Daniels-Dubar*, Rue de la Chapelle 25. The *Saison d'Ostende*, which appears daily (20 c.), is the official organ of the Cursaal authorities; the Sunday issue is furnished gratis to the subscribers to the Cursaal.

Physicians. *Dr. de Hondt*, Rue de la Chapelle 62; *Dr. Janssens*, Marché-aux-Herbes; *Dr. van Oye*, Avenue Charles Janssens 11; *Dr. Schramme*, Rue des Capucins; *Dr. Verschuere*, Boul. van Iseghem.

Bankers. *Agency of the Banque Nationale*, Rue de Flandre; *Bach & Co*, Rue des Capucins 9.

Post and Telegraph Office, Rue des Sœurs Blanches 10, open 7 a.m. to 7 p. m.

English Church (Pl. 9; D, 2, 3) at the E. end of the Rue Longue; services at 11 a.m. and 3.30 p.m.; chaplain. *Rev. L. M. D'Orsey*; acting chaplain, *Rev. A. C. R. Wolston*, Rue Longue 66.

Ostend (25,000 inhab.), the second seaport of Belgium, owes most of its importance to the great passenger-traffic between Lon-

don and the continent, of which it has long been one of the principal avenues. It also possesses 210 fishing-boats, manned by 1260 men, being fully one-half the number belonging to the whole kingdom; and of late years it has become a great sea-bathing resort.

The town was once strongly fortified. In 1601-1604 it sustained one of the most remarkable sieges on record, and was only surrendered to the Spanish general Spinola in consequence of orders received from the States General. In the Spanish War of Succession, after the Battle of Höchstädt, Ostend was occupied by the allies under Marlborough. In 1745 Louis XV. took the fortress after a siege of 18 days, and in 1794 it was again taken by the French, who held it until 1814. The fortifications were demolished in 1865, and have been converted into promenades. Since then many fine buildings have been erected along the beach.

The main street of the town is the *Rue de la Chapelle* (Pl. C, 4, 3), leading from the station to the market-place *(Place d'Armes)*, where it changes its name to *Rue de Flandres* or *Vlaanderstraat* (Pl. C, 2). It has lately been extended hence as far as the Digue, near which the principal shops, including some large emporiums of shells, are situated.

Few of the public buildings of Ostend are worthy of note. The *Church of SS. Peter and Paul* (Pl. 6; C, 3, 4) contains a monument to Queen Louise (p. 114), who died here in 1850, by *Fraikin*. — The large *Town Hall* (Pl. 7) is in the Place d'Armes (Pl. C, 2, 3). The ground-floor is occupied by the *Société Littéraire*, mentioned on p. 2, while the ball-rooms of the *Casino* (p. 3) are on the first floor. The tower is surmounted by an anemometer, or wind-gauge. — The *Church of St. Catharine*, in the Rue Christine, finished in 1883, has been built in the style of the 13th cent. and is a copy of an old church of Ghent, now pulled down. The interior contains finely-carved choir-stalls and pulpit. — The *Parc Léopold* (Pl. B, 3) is tastefully laid out and will be a pleasant resort when the trees are larger (café in the middle).

Ostend is one of the most fashionable and cosmopolitan watering-places in Europe. During the season (1st June-15th Oct.) it attracts 32,000 visitors (including passing travellers) from all parts of Europe, especially from Belgium and France. The chief promenade is the ***Digue,** a stone dyke or bulwark upwards of 1 M. in length, about 33 yds. wide, and 33 ft. in height, extending along the coast from N.E. to S.W. With the exception of the carriage-road, 13 yds. in breadth, the whole is laid with terracotta bricks. The scene presented by this promenade and its environs during the height of the season will strike the English traveller who witnesses it for the first time as novel and amusing. The fact that a very large proportion of the visitors are inlanders, who have never seen the sea, and are now for the first time in their lives rejoicing in its health-restoring breezes and ever-changeful aspect, sufficiently accounts for the popularity of

a place which affords few other attractions. The traveller, therefore, by visiting the Digue on a warm summer-evening, will at a glance witness the most characteristic phase of Ostend life. Several approaches ascend to it from the town. Along the Digue stretches a row of handsome new buildings, including the hotels and restaurants mentioned on pp. 1, 2, and numerous private villas, some of which are tasteful structures in the Flemish Renaissance style. Near the middle rises the handsome CURSAAL (Pl. B, 1, 2; p. 2), erected in 1876-78, from the designs of *Naert* of Brussels. Farther on, upon a lofty dune, stands the *Palais du Roi* (Pl. A, 1), or royal villa, beyond which the Digue extends past *Fort Wellington* to Mariakerke (p. 6). Near the fort is the *Hippodrome Wellington* (p. 3).

The **Bathing Places** (Pl. A, B, 1) adjoin the Digue on the S.W. side, and there are about 400 bathing-machines. Most of the visitors bathe in the morning. There is here, as at French watering-places, no separation of the sexes; but the strictest propriety is observed, and every bather is provided with a costume. Ladies may avoid publicity by bathing at a very early hour. Gentlemen who prefer bathing '*sans costume*' should go to the '*Paradis*', where, as its name imports, they may dispense with a bathing-dress (p. 3).

At the N.E. end of the Digue is the **Estacade** (Pl. E, 2), consisting of two *estaches*, or piers (the W. about 1/3 M. in length, the E. 100 yds. longer), which shelter the entrance to the harbour and afford a view of the arriving and departing steamers. They are provided with seats (chair 10 c.), and serve as a public promenade.

The entrance to the harbour (*Chenal;* Pl. E, 2) is 180 yds. in length. The **Harbour** itself consists of the *Avant-Port*, the *Bassin du Commerce*, and the *Arrière-Port*. The *Bassin de Chasse* (Pl. E, 3,4), with its massive gates, was constructed for the purpose of sweeping away the sandbanks at the mouth of the harbour, the water being confined within it at high tide, and allowed to escape suddenly at low tide. The other parts of the harbour and the locks of Slykens (p. 6) were constructed under Emp. Joseph II. — At the upper end of the New Basin lies the *Minque* or *Fish Market* (Marché aux Poissons; Pl. D, 4), a circular building with an open court, where the auctions described at p. 6 take place from 7 to 9 a.m., on the return of the fishing-boats.

Beyond the entrance to the harbour and the Bassin de Chasse just mentioned, which we skirt for 10 min., rises the ***Lighthouse** (*Nouveau Phare;* Pl. F, 4), 174 ft. in height, which should be inspected by those who have never seen the interior of such a structure. (As there is no tariff for excursions by boat to the lighthouse, a bargain should be made beforehand; 25-30 c., or, there and back, 50-75 c., is sufficient.) The lantern (fee 1/2 fr.) contains a series of prisms, resembling beehives in shape, and reflectors of copper plated with platina, by which arrangement the light is said to be intensified a thousand-fold, and to be visible at a distance of 45 M.

The top commands an extensive view in fine weather. Nieuport, Furnes, and even Dunkirk are seen towards the S.W., the Cursaal of Blankenberghe to the N.E., and the towers of Bruges to the E.

The **Oyster Parks** *(Huîtrières)* are extensive reservoirs on the N.E. and S.W. sides of the Digue (several near the Bruges Gate, e.g. *Stichert & Stracke*, who admit visitors), where vast quantities of these favourite bivalves are stored throughout the greater part of the year. They are imported from the English coast, and kept here in prime condition by daily supplies of clarified sea-water. Their price varies from 5 to 8 fr. per hundred, and upwards. Abundant and fresh supplies may therefore always be procured, except in the height of summer, when they are out of season. *Lobsters*, brought chiefly from Norway, are kept in separate receptacles in the huîtrières, and fetch from 2 to 6 fr. each. *Fish* is generally plentiful, especially in summer, when transport is difficult. A large turbot may often be bought for 10-15 fr.; soles, cod, haddocks, mackerel, and skate are of course less expensive. Crabs, shrimps, and mussels are also abundant. Shells of every variety may be purchased.

All these different kinds of fish are sold by public auction in the fish-market (p. 5), under the supervision of the municipal authorities. The principal sales take place on fast days (Wed. and Frid.). The salesman fixes a high price in sous for each lot, and then gradually descends, until a bidder calls out '*myn*' and thus becomes the purchaser. The great advantage of this 'Dutch auction' is that a single bid settles the matter, and much confusion is thus prevented. Most of the purchasers are women, who afterwards retail the fish in the market. The Flemish language alone is spoken on these occasions, and the spectator has an excellent opportunity of witnessing a characteristic scene of Belgian life. — An immense number of rabbits are killed annually on the Dunes around Ostend.

Several ecclesiastical and popular **Festivals** are celebrated at Ostend in July and August, including the '*Kermesses*', at which the Belgian archers, of whom there are numerous clubs, always act a prominent part, displaying extraordinary strength and skill. The most interesting church-festival is the Procession on St. Peter's Day (29th June), when the ceremony of blessing the sea is performed before a large concourse of fishermen and their families.

Slykens *(Café de la Concorde)*, $1^1/_4$ M. to the E. of Ostend, a village on the road to Bruges, may easily be visited on foot. Other walks may be made to *Oudenburg* (p. 10), *den Haan* (p. 9), *Wenduyne* (p. 8), etc.

Along the coast to the W. of Ostend are several smaller sea-bathing resorts, both quieter and less expensive than Ostend, Blankenberghe (p. 7), or Heyst (p. 9).

Mariakerke *(Cursaal; Hôtel Speranza;* pens. in both from 6 fr.; *Villa Beauséjour)*, $1^3/_4$ M. to the S.W. of Ostend, may be reached in $^1/_2$ hr. by the Digue (p. 5), and it is also the first station on

MER DU NORD
Laisse de basse Mer
Laisse de haute Mer
Digue de Mer
Bains
Kursaal
Rue Royale
Boulevard Van Iseghem
Parc
Boulevard du Midi
Quai de l'Empereur
Bassins
Station
Hôpital
Thourout
Bruges
Canal des Brasseurs
Rue des Cordiers
Rue du Port Franc
Entrepôt
Station maritime
Mûnque
Quai des Pêcheurs
Nouveau Bassin
Avant Port
Ancien Phare
Huîtrière
Estacade d'Ouest
Estacade d'Est
Chenal
Paradis
Nlle Écluse de Chasse
Nouveau Bassin de Chasse
Nouveau Phare
Fanal des Dunes
Fort Impérial
Liefkenoores
Huîtrière
Écluse de Chasse Française
Écluse de Chasse Milit.e
1. Kursaal . . . . . B.C.2.
2. Caserne . . . . . A.4.
3. Ecoles . . . A.3.A.3.4.D.3.
4. Eglise des Capucins . . D.2.3.
5. " Notre Dame . . . D.2.5.
6. " St Pierre et St Paul (E. Paroissiale) . C.3.4.
7. Hôtel de Ville . . . C.3.
8. Marché au poisson . . . D.3.
9. Temple Anglican . . . D.2.3.
10. Théâtre . . . . . B.C.2.
11. Poste et Télégraphe . . C.3.
OSTENDE.
1 : 18.000
0 100 200 300 400 500
Mètres
N.
S.

Kilomètres. Échelle 1: 425,000 Engl. Miles.
MER DU NORD (NOORD-ZEE)
Nieuport Bains
Westende
Middelkerke
Mariakerke
Ft. Wellington
OSTENDE
Ft. Impérial
Blankenberghe
Heyst
Knocke
Nieuport
Furnes (Veurne)
Dixmude (Dixmuiden)
THOUROUT
BRUGES (BRÜGGE)
Damme
Sluis (l'Écluse)
Aardenburg
EECLOO
Cortemarck
Lichtervelde
Ghistelles
Jabbeke
Oostcamp
Beernem
Maldegem
Ypres
Chemin de Fer vicinal Ypres-Furnes
La Panne

the steam-tramway mentioned at p. 3. The bathing-arrangements are good; bath, including coach and costume, 75 c. from 11-12 o'clock; at other times 50 c.

About 3 M. beyond Mariakerke (one-horse carr. from Ostend 8-12, two-horse 14-18 fr.) lies **Middelkerke** *(Hôtels des Bains, de la Plage, de la Digue, du Cursaal)*, also on the steam-tramway (p. 3) and the starting-point of the submarine telegraph cable to the English coast. There is nothing to mark the latter spot except the watchman's hut on the sandhill. Farther on is the *Hospice Roger de Grimberghe* for invalid children, opened in 1884 and containing 120 beds (daily 2½ fr.).

Nieuport, another of this group of watering-places, 10 M. to the S.W. of Ostend (steam-tramway, p. 3) is described at p. 31.

To the W. of Nieuport are finally the new bathing-resort of **Oostduinkerke** and the older **La Panne** (**Grand-Hôtel Panne-Bains*, Flemish) lying close to the French border. La Panne may be reached viâ Furnes (p. 31) or from the Belgian frontier-station Adinkerke (p. 32).

2. Blankenberghe and Heyst.

Blankenberghe. — **Hotels.** *On the Digue*, often overcrowded in the height of the season. To the right of the principal approach to the Digue: Grand Hôtel des Bains et des Familles, containing 500 apartments, with a terrace overlooking the sea, R., L., A., & B. 5-15, D. 3, S. 2, pens. from 10 fr. Hôtel du Rhin, with café-restaurant. Farther on, Pavillon Royal, annexe of the Hôt. de la Paix (see below), pens. 9-12 fr.; Pavillon des Princes (good cuisine) and Hôtel Continental, under the same management as the Hôt. Cursaal (see below). — To the left of the principal approach: Hôtel Godderis, table d'hôte at 1 (3 fr.) and 7 o'clock (2 fr.), pens. 7-15 fr.: Maison Veuve Emile Godderis, well spoken of; Hôtel Cursaal, with 120 rooms, 1st class, R., L., & A. from 4, B. 1¼, déj. 3, D. 3, pens. from 9 fr.; Hôtel Pauwels D'Hondt, large, L. ½, B. 1. D. 2½-3, S. 1¾-2, pens. 8-15 fr.: Hôtel Victoria. D. at 1 and 5 p.m. 3 fr., S. at 7 p.m. 2 fr., plat du jour 1 fr.; Hôtel de l'Océan, moderate; Hôtel de Venise; Hôtel de l'Univers. Farther to the W., at the entrance to the harbour, Hôtel du Phare, D. 2½ fr.

In the Town. In the Rue de l'Eglise, close to the principal approach to the Digue: Hôtel du Lion d'Or; *Etoile d'Or, R., L., & A. 3½-4½, B. 1, D. 2½, pens. 8-10, board 5-5½ fr. Farther on in the Rue de l'Eglise, on the way from the Digue to the railway-station: Hôtel d'Allemagne, R. 3-4, L. ¼-½, D. 2½, pens. 7-10, board 5 fr.; Hôtel de la Paix, D. 2½, pens. 7½-9 fr.; Hôtel Troch, Rue Haute; Hôtel de Gand, Rue Longue; *Grand Hôtel d'Hondt, Rue de l'Eglise 22, much resorted to by Belgians of the middle class, pension 8-10 fr. Adjacent is the boarding house of Dr. Verhaeghe, Rue Longue, pension 8-10 fr., with dépendance near the ascent to the Digue; Hôtel de Bruges, Rue des Pêcheurs 53, with several 'dépendances'; Tête d'Or, same street 18, D. at 1 p.m. 2, S. at 7 p.m. 1½ fr., both well spoken of. — Near the station: Hôtel du Chemin de Fer, Mille Colonnes (D. 2 fr.), Le Petit Rouge, Hôtel du Littoral, which may all be described as restaurants with rooms to let. — Those who do not mean to make any stay in a hotel should announce at once that they do not wish to be received 'en pension', otherwise the pension price is charged also for the day after the departure.

On the Digue are situated numerous **Hôtels Garnis**, in which rooms facing the sea cost 4-15 fr. per day (with two beds 2 fr. extra). In the town furnished apartments abound in almost every street (2-5 fr. per day), but are sometimes all engaged in the height of the season. Those who have not previously written for rooms should arrange to reach Blankenberghe

early in the day, so that they may return to Bruges the same evening in case of disappointment. The following houses are recommended: *Dr. Cosyn*, Rue du Moulin 23; *Dr. van Mullem, Grande Maison Leroy*, Rue de l'Eglise.

Cafés and Restaurants. At the *Grand-Hôtel des Bains*, see p. 7, déj. 3, D. 5 fr.; at the other hotels; also the *Casino*, to which subscribers only are admitted, D. at 1.30 and 5 o'clock 2½-3, S. at 7 o'clock; *Deutsches Bierhaus*. Rue des Pêcheurs; *Cave de Munich*, in the Hôtel de l'Univers, etc. — Wine and Oysters at *Lefebure's*, Rue de l'Eglise 14.

Physicians. *Dr. Cosyn*, see above; also, *Drs. van den Abeele, Butaye, van der Ghint, Schramme*, and others, who come over from Bruges in the season.

Bathing Machines 1 fr., children 40 c.; the attendants expect a trifling fee from regular bathers. — *Tents*, for protection against sun and wind (not against rain), may be hired on the beach for 1 fr. per day. — *Bathing Dresses* may be purchased in the town for 5-8 fr. — *Warm Baths* in the Grand Hôtel des Bains, see p. 7.

Boats. For a row of 1-2 hrs. the charge is 5 fr.; for a party 1 fr. each.

Donkeys for rides on the beach: per ½ hr. 50 c.; to *Heyst* 2-3 fr.

'*La Vigie de la Côte*', published on Sundays, contains a list of the visitors, tide-tables, etc. — *Balls* daily at the Cursaal during the season, for subscribers.

English Church Service during the season at the Chapel in the Rue Breydel at 10.45 a.m. and 3.30 p.m.; chaplain. *Rev. A. V. H. Hallett* of Bruges (p. 12).

Blankenberghe, 12 M. to the N.E. of Ostend and 9 M. to the N. of Bruges, a small fishing-town with about 4000 inhab., consists of small one-storied houses, and resembles Scheveningen (R. 39). It first came into notice as a sea-bathing place in 1840, and of late has become a rival of Ostend, being visited by 10,000 persons annually (30,000, if passing travellers be included). It is, however, quieter and somewhat less expensive. Handsome new buildings are on the increase, and a theatre has been begun.

The 'dunes' (downs, or sand-hills) are paved so as to form a kind of 'digue', like that at Ostend, which affords a promenade 22 yds. wide and upwards of 1 M. in length, flanked with hotels and villas and provided with the electric light. On the right, or N.E. side of the central approach, adjoining the Grand Hôtel des Familles, is the large *Casino*, the concert-room of which can accommodate 4000 persons. In front of the hotels is a *Band Stand*, the position of which is altered from time to time. At the S.W. end of the Digue rises the *Lighthouse*, situated at the entrance of a small *Harbour*, constructed for the use of the fishing-boats, many of which, however, continue as of old to be hauled up on the beach. Like that of Ostend the harbour is protected from silting by piers, which extend into the sea for about 350 yds. The pier-heads are provided with seats.

Lisseweghe, 4½ M. to the S.E. of Blankenberghe, was a flourishing town in the Middle Ages, but now has only 1800 inhabitants. It has a small station on the Bruges railway, from which, however, it is 1 M. distant (see p. 10). The *Church*, a handsome structure of the 13th century in the transition style, formerly belonged to an abbey, and has been restored with little taste. At the end of the left aisle is a Visitation by *J. van Oost the Elder*. The truncated tower, although two-thirds of it only are completed, is a very conspicuous object in the landscape. A huge barn (now a farm), with immense oaken beams, dating from 1280, is the solitary relic of the wealthy abbey of *Ter Doest*.

From Blankenberghe to Ostend, steam-tramway in 1¼ hr., see p. 3. At (3 M.) **Wenduyne** (*Pavillon des Dunes; Café Bienvenue des Etrangers*;

Café des Etrangers, pens. 5-6 fr.), a small sea-bathing place, is an extensive hospice for delicate children (200 beds). — 5½ M. **Den Haan** (*Hôt. den Haan* or *Le Coq*, pens. 6-7, D. at 1 p.m. 2½ fr., sea-bath and costume ¾ fr.) is another small bathing resort, recently established among the dunes, which are here ½ M. broad. The afforesting of the latter, begun in 1835, was recommenced by government in 1888. — The walk along the beach from Blankenberghe to *Heyst* is about the same distance (5½ M.).

Railway to *Bruges* and to *Heyst*, see p. 10.

Heyst. — **Hotels and Pensions.** *On the Digue:* *CURSAAL, 'pension' 7-11 fr.; GRAND HÔTEL, on the seaward side of the Cursaal; GRAND HÔTEL DES BAINS, new, D. 2½, pens. from 5 fr.; HÔTEL DE LA PLAGE, frequented by the Roman Catholic clergy, R., L., & A. 2¾-3¾, B. 1, déj. 1½, D. 2½, pens. 6-8, board 5 fr.; HÔTEL DE BRUGES, pens. from 6 fr., good cuisine; MAISON DES FAMILLES, pens. 6-7 fr.; HÔTEL DU PHARE, recently enlarged, 150 rooms, R. from 3-5, L. & A. ½, B. 1, D. 2½, pens 6-10, board 5 fr., well spoken of; HÔTEL ROYAL, HÔTEL DE FLANDRE, smaller; HÔTEL GARNI DE L'OCÉAN, to the landward of the Cursaal. — *In the Village*, a few minutes' walk from the beach (all unpretending): PAVILLON DES DUNES; HÔTEL DE NAMUR; HÔTEL DU RIVAGE; HÔTEL DE LA MARINE; HÔTEL LEOPOLD II., B. 1, D. 2, S. 1½, pens. 4-6 fr., well spoken of; HÔTEL PAUWELS, quite unpretending. — *Bath* 75 c.; arrangements somewhat deficient. — *Donkeys* 1 fr. per hour. — The *Railway Station* lies in the centre of the village, about 100 yds. from the Digue. Railway to Blankenberghe (¼ hr.) and Bruges, see next page.

Heyst, a village with 2500 inhab., the terminus of the railway mentioned at p. 10, is also a sea-bathing resort and attracts upwards of 3000 visitors annually. As at Ostend and Blankenberghe, there is here a long Digue, 22 yds. broad, paved with brick, and flanked with lodging-houses and restaurants, besides the above-mentioned hotels. — The village possesses a large brick Roman Catholic Church, in the Gothic style.

About ½ M. to the S.W. of Heyst are the mouths of two canals (*Canal de dérivation de la Lys*, constructed in 1857-63), which drain an extensive plain, and are closed by huge lock-gates. The unpleasant odour from the canal-water is noticeable at ebb-tide even at Heyst when the wind is from the W., and is not without effect on the healthiness of the place.

FROM HEYST TO BRUGES, about 13 M., steam-tramway in about 1½ hr. — 2½ M. **Knokke** (*Grand Hôtel de Knokke*, pens. 5 fr., well spoken of; bath ½ fr.), a small seaside resort, 1¼ M. from the beach, with a life-boat station and a lighthouse. The dunes (80 ft. high) afford a view of Flushing and the island of Walcheren. — 3½ M. *Westcapelle* (branch-line to Sluis, see below); 8 M. *Dudzeele; Koolkerke; Bruges*, see p. 11. From Westcapelle (see above), a tramway-line runs viâ *Sint Anna ter Muiden*, a village of Dutch character, to (6 M.) **Sluis**, French *l'Ecluse* (*Hof van Brussel*), a small and ancient seaport, situated beyond the Dutch frontier, and connected with (3 hrs.) *Bruges* by a canal. Sluis possesses a belfry of the 14th century. A steamer plies twice daily (except Sun.) in 2 hrs. between Sluis and Bruges, leaving the former in the morning and afternoon and the latter in the afternoon and evening. There is also a steam-tramway from Sluis to *Maldeyhem* (p. 10; in 1½ hr.) and *Breskens* (p. 244; in 2¼ hrs.). — A pleasant day's excursion may be made from Bruges to Heyst, Sluis, etc.; returning from Sluis to Bruges along the canal which is bordered with trees and pleasure-grounds, viâ *Damme* (p. 27).

Gadzand (comp. p. 27), a Dutch village recently frequented for sea-bathing, lies to the N. of Sluis (1½ hr. by carriage), and may be reached from Knokke on foot along the coast in 2 hrs. In the village is the inn 'de Witte Leeuw'; and on the dune 1½ M. distant, another modest inn, with rooms to let.

3. From Ostend to Brussels viâ Bruges and Ghent.

76 M. Railway *(Chemin de Fer de l'Etat)*. Express to Bruges in 1/2 hr., to Ghent in 1 1/2 hr., to Brussels in 2 1/4-2 3/4 hrs.; ordinary trains in 3/4, 2, and 4 hrs. Fares to Bruges 1 fr. 75, 1 fr. 30, 90 c.; to Ghent 4 fr. 90, 3 fr. 60, 2 fr. 45 c.; to Brussels 9 fr. 30, 6 fr. 95, 4 fr. 65 c; express one-fourth more.

The express-trains in connection with the Dover steamboats start from the quay, the ordinary trains from the station in the town.

Before (4 1/2 M.) *Oudenburg* the line crosses the canal diverging from the Ostend canal to the S.W., and leading viâ Nieuport and Furnes to Dunkirk. The town lies to the right in the midst of a sandy district, with an oasis of productive gardens which supply Ostend with fruit and vegetables. Oudenburg is said once to have been a flourishing commercial town, and to have been destroyed by Attila about the middle of the 5th century. — 8 3/4 M. *Jabbeke*.

14 M. **Bruges,** see p. 11, and Map, p. 7.

From Bruges to Blankenberghe (9 1/2 M.) and Heyst (15 M.) by railway in 30 and 50 min. respectively (fares 1 fr. 15, 90, 60 c., and 1 fr. 85, 1 fr. 40, 95 c.). The outside seats (3rd class) on the top of the carriages afford a good survey of the rich plain of Flanders, but are very draughty. — Stations: 2 M. *Bruges-Bassin*, the port for Bruges, with ships and large timber stores; 5 M. *Dudzeele;* 7 M. *Lisseweghe* (p. 8); 8 M. *Blankenberghe* (p. 7); 15 M. *Heyst* (p. 9).

To *Thourout* (Courtrai and Ypres), see p. 32.

Stations *Oostkamp*, *Bloemendael*, (28 M.) *Aeltre* (steam-tramway to *Thielt*, see p. 31), *Bellem*, *Hansbeke*, *Landeghem*, *Tronchiennes*. 40 1/2 M. *Gand-St. Pierre*.

42 1/2 M. **Ghent,** see p. 34. *From Ghent to Antwerp*, see R. 10; to *Courtrai*, see R. 8.

From Ghent to Terneuzen (26 1/2 M.) by railway in 1 1/2 hr. (fares 3 fr., 2 fr. 30, 1 fr. 50 c.). The train starts from the Station du Chemin de Fer de l'Etat, stopping at the Station du Pays de Waes (see p. 34), and then follows the direction of the canal mentioned at p. 35. Stations *Wondelghem* (see below), *Langerbrugge*, *Terdonck-Cluysen*, *Ertvelde*, *Selzaete* (junction of the line from Bruges to Lokeren, p. 63, and the last Belgian station), **Sas** (*i. e.*, lock) **van Ghent** (the first Dutch station, where the locks of the above-mentioned canal are situated), *Philippine*, *Sluyskill*, and **Terneuzen** (*Nederlandsch Logement*), a small fortified town at the mouth of the important canal which connects Ghent with the Schelde. *Steamboat* thence twice daily in 1 1/2 hr. to *Flushing* (p. 243); omnibus from the station at Flushing to the (3/4 M.) steamboat-pier.

From Ghent to Bruges there is a private railway (30 M.), the continuation of the Waesland line (p. 62), as well as the Chemin de Fer de l'Etat. Trains run in 65-95 min. (fares 2 fr. 70, 1 fr. 80, 1 fr. 35 c.), starting from the Station d'Eecloo, on the N.E. side of the town. Stations *Wondelghem*, *Everghem*, *Sleydinge*, *Waerschoot*, **Eecloo** (a busy town with 10,400 inhab., where the Bruges, Selzaete, and Lokeren line diverges to the right), *Balgerhoeke*, *Adeghem*, *Maldeghem* (branch-line to *Breskens* viâ *Sluis*, see p. 9), *Donck*, *Syseele*, *Steenbrugge*, and *Bruges* (p. 11).

45 M. *Melle* (p. 62), beyond which a line diverges to the S. to Ath (p. 69), *Quatrecht*, *Wetteren*, and *Schellebelle*, where the line to Malines diverges to the left (p. 62).

56 1/2 M. **Alost,** Flem. *Aalst (Hôtel de Flandre, Hôt. des Arcades*, both at the station; *Duc de Brabant; Mille Colonnes)*, a town with 23,100 inhab., on the *Dendre*, was formerly the capital of the

BRUGES, BRUGGE.
1 : 11 000
Canal de Bruges à Ostende
Scheepsdale
Bassin de Commerce
Station
Douane
Porte de Damme
Porte d'Ostende
Porte Maréchale
Ecole normale pour garçons
Ecole normale pour filles
Hospice
Caserne
Séminaire Episcopal
Carmes Déchaussés
Laboratoire agricole
St Gilles
Hôpital Militaire
Académie
Couvent des Sœurs Apostolines
Palais de Justice
Gendarmerie
Cour des Sœurs de Charité
Palais Episcopal
Hôpital St Jean
Notre Dame
Maison de Sûreté
St Trond
Madeleine
Dépôt de la Mendicité
Porte de Gand
Rempart Sainte Catherine
Rempart des Casernes
Rempart Ste Croix
Abattoir
Capucins
Station Centrale
Hospice pour femmes incurables
1. Banque Nationale C 4
2. Bibliothèque Publique C 4
3. Cour des Princes B 4
4. Gruenenburg B 5
5. Hôtel de Ville C 5
6. Marché au poisson C 5
7. Poste et Télégraphe C 4
8. Salle des Concerts B 4
9. Statue de Jean v. Eyck C 4
10. Memling C 4
11. Simon Stevin B 5
12. Temple Anglican B 3
13. Chapelle du St Sang C 5
14. Justice de Paix C 5
15. Théâtre C 4
16. Cercle Catholique B 5
17. Statue de Breidel & de Coninc B 5
18. Musée B 7
19. Société civile et militaire B 5

county of *Keizer-Vlaanderen*, and the frontier-town of the province in this direction. A considerable trade in hops is carried on here. The *Church of St. Martin*, in the late-Gothic style (about 1498), is little more than a fragment, two-thirds of the nave, as well as the tower and portal, being entirely wanting. It contains an admirable picture by *Rubens*, said to have been painted in 1631 in one week: Christ appointing St. Rochus tutelary saint of the plague-stricken. The museum at Ghent possesses a copy of this work. A statue by *Jos. Geefs* was erected in 1856 in front of the Hôtel de Ville to *Thierry Maertens*, the first Belgian printer, who exercised his craft at Alost. The beautiful belfry of the Hôtel de Ville was thoroughly restored after a fire in 1879. The old town-hall, built early in the 13th cent., is now a meat-market.

From Alost to Antwerp, 30 M., railway in 1¾ hr. (fares 3 fr. 65, 2 fr. 75, 1 fr. 85 c.). — 1¾ M. *Moorsel*. 5½ M. *Opwyck*, the junction of the Brussels, Dendermonde, and Ghent railway (p. 62); 10 M. *Steenhuffel*, with a church containing stained glass of the 16th cent.; 12 M. *Londerzeel*, the junction of the Malines and Ghent line (p. 135); 20 M. *Boom*, see p. 62; 24 M. *Hemixem*, with an old Bernardine abbey, now a prison. — 27 M. *Hoboken*, near the Schelde, with numerous villas of Antwerp merchants and a large ship-building yard belonging to the Cockerill establishment (p. 213). Branch-line to Oude God (p. 135). — 30 M. *Antwerp*, see p. 136.

Stations *Erembodeghem*, (61 M.) *Denderleeuw* (where a line diverges to Ninove and Ath, p. 69), *Esschene-Lombeek*, *Ternath*, *Bodeghem-Saint-Martin*, *Dilbeek*, *Berchem-Sainte-Agathe*, *Jette* (where the Dendermonde line diverges), and *Laeken* (p. 114), where the royal château is seen on the left. The train finally stops at the *Station du Nord* at (76 M.) **Brussels** (p. 72).

4. Bruges.

Hotels. *Hôtel de Flandre (Pl. a; B, 5), Rue Nord-du-Sablon 38, R. 3-5, A. ¾, L. ¾, B. 1½, déj. 3½, D. 4, pens. 8-10 fr.; *Grand Hôtel du Commerce (Pl. b; B, 4), Rue St. Jacques 20, an old-established and comfortable family-hotel, frequented by English travellers, R. 2½-4, L. ½, A. ¾, B. 1¼, D. at 1 p.m. 3, at 6 p.m. 3½ fr.; *Hôtel du Sablon (Pl. n; B, 5), Rue Nord-du-Sablon; *Hôtel de l'Univers (Pl. c; A, 5), conveniently situated for passing travellers: charges at these two: R., L., & A. 2½-3, B. 1-1¼, déj. 2, D. 2½, pens. 7-8 fr.; *Hôtel de Londres (Pl. d; A, 5), at the station, R., L., & A. 2-3, B. 1, D. 2½ fr., with frequented café-restaurant; Comte de Flandre, Singe d'Or (Pl. e; A, 5), with cafés, opposite the station; Hôtel St. Amand (Pl. f; B, 5), Rue St. Amand, R., L., & A. 2¾-3¾, B. 1, D. 2½, pens. 7½ fr.; these three well spoken of; Hôtel de l'Ocks d'Or (Pl. g; B, 5), Rue Courte d'Argent; Panier d'Or (Pl. h; B, 4), opposite the covered market, on the N. side of the large market-place, with café-restaurant, unpretending, R. & B. 2½, D. 2, S. 1½ fr.

Cafés-Restaurants. In the hotels; *Café Foy* (Pl. i; C, 5), in the Grande Place, at the corner of the Rue Philipp Stok; *Grand Café*, Grande Place, at the corner of the Rue des Pierres; *Trois Suisses*, Rue Philipp Stok; *Vogel*, Grande Place (Munich beer).

Baths. *Bains St. Sauveur*, at the back of the cathedral (Pl. B, 5).

Cabs 1 fr. per drive; one hour 1½ fr., each additional ½ hr. 75 c.; open carriages 1½, 2, and 1 fr. respectively.

Post and Telegraph Office, Rue de Cordoue (Pl. 7; C, 4) and at the Gare Centrale (Pl. A, 5).

Steam-Tramway to *Heyst*, viâ *Westcapelle* (branch to Sluis, p. 9) and *Knokke* (p. 9). The cars start from the railway-station and halt at various points in the town.

English Church, Rue des Baudets; services at 11 and 7 (5.30 in winter); chaplain, *Rev. A. V. Hughes Hallett, M. A.*, Rue du Vieux Sac 30.

Principal Attractions: Cathedral (p. 13), Hospital of St. John (p. 18), Notre Dame (p. 15), Chapelle du Saint-Sang (p. 23), Palais de Justice (p. 25), Museum (p. 20), Hôtel de Ville (p. 23), Belfry (p. 21).

Bruges, Flem. *Brügge*, the capital of W. Flanders, lies $7^1/_2$ M. from the North Sea, with which it is connected by two deep canals, navigable for sea-going vessels of considerable tonnage. One of these terminates at Sluis (l'Ecluse; pp. 9, 244), the other at Ostend. There are also canals from Bruges to Ghent, Ypres, Nieuport, and Furnes. The formation of a harbour for sea-going ships is contemplated. The broad streets and numerous old houses, chiefly of late-Gothic architecture, recall its ancient glory; and of all the cities of Belgium, Bruges has best preserved its mediæval characteristics (p. xl). With the exception of the quarter between the large market-place and the railway-station, the town now presents a melancholy and deserted appearance. Nearly one-fourth of the 47,000 inhab. are said to be paupers.

In the 14th cent. Bruges (which in Flemish means *bridges*, a name due to the numerous bridges crossing the canals) was the great commercial centre of Europe. Factories, or privileged trading companies from seventeen different kingdoms had settled here; twenty foreign ministers resided within the walls; and inhabitants of remote districts, of which the very names were almost unknown, visited the renowned city every year. Early in the 13th cent. Bruges became one of the great marts of the Hanseatic League and of the English wool trade. Lombards and Venetians conveyed hither the products of India and Italy, and returned home with the manufactures of England and Germany. Richly-laden vessels from Venice, Genoa, and Constantinople might be seen simultaneously discharging their cargoes here, and the magazines of Bruges groaned beneath the weight of English wool, Flemish linen, and Persian silk. In 1302, when Johanna of Navarre, with her husband Philippe le Bel of France, visited Bruges and beheld the sumptuous costumes of the inhabitants, she is said to have exclaimed: 'I imagined myself alone to be queen, but I see hundreds of persons here whose attire vies with my own.' Bruges was long the residence of the Counts of Flanders. It attained the culminating point of its prosperity during the first half of the 15th cent., when the Dukes of Burgundy held their court here. During this period a brilliant colony of artists was retained at Bruges in busy employment, and their works still shed a lustre on the name of the city.

The ***Railway Station,** a tasteful Gothic structure, is in the old Marché du Vendredi (Pl. A, 5). Here, on 30th March, 1128, the townspeople, after having elected Count Theodoric of Alsace to be Count of Flanders, returned the following spirited answer to the

deputies of the king of France, who had sent to object to their choice: 'Go, tell your master that he is perjured; that his creature William of Normandy (usurper of the sovereignty of Flanders) has rendered himself unworthy of the crown by his infamous extortions; that we have elected a new sovereign, and that it becomes not the king of France to oppose us. That it is our privilege alone, as burghers and nobles of Flanders, to choose our own master.'

To the right in the street leading from the railway-station into the town is situated the **Cathedral** (*St. Sauveur;* Pl. B, 5), an early-Gothic brick structure of the 13th and 14th cent. (choir, end of 13th cent.; nave and transept, 1358-62; the five chapels of the choir, 1482-1527; vaulting of the ambulatory, 1527-30). Externally it is a cumbrous building, destitute of a portal, disfigured by later additions, and surmounted by a W. tower resembling a castle, the lower part of which dates back to the 12th cent., while the upper part was completed in 1843.

The *Interior is remarkable for its fine proportions, and is adorned with numerous paintings (sacristan 1 fr., more for a party). It measures 110 yds. in length, 41 yds. in breadth, and across the transept 58 yds., and is 90 ft. high. The modern polychrome decoration is by *Jean Béthune.*

North Aisle (left). The entrance doorway, the carved doors of which have been removed to the Ancien Greffe (p.23), is surmounted by five groups of carved wood, painted and gilded, representing scenes from the Passion, and dating from about 1460. — At the entrance of the Baptistery are two monumental *Brasses, the one on the right, of excellent design, dating from 1439, that on the left from 1518. This chapel contains a Crucifixion, painted about 1390 by an unknown master of the Cologne school, and a handsome candelabrum of wrought iron. **P. Pourbus*, Last Supper, with Abraham, Melchisedech, and Elijah on the wings; on the outside, Christ appearing to one of the Popes, and 13 good portraits of brothers of the Order of the Holy Sacrament (1559). Another picture (16th cent.) represents scenes from the lives of SS. Joachim and Anna.

On the West Wall: *Jacob van Oost the Elder* (1600-1671; in the 17th cent. the chief painter of Bruges, which still contains a number of his works), Descent of the Holy Ghost, (left) the portrait of the master, (right) that of his son; *Jan van Hoeck*, Crucifixion. To the left of the square space under the tower: *Backereel*, St. Carlo Borromeo administering the Eucharist to persons sick of the plague; *Van Oost*, Triumph of Christ over Time and Death; *Seghers*, Adoration of the Magi. — Above the S. entrance door is an altarpiece of the 15th cent., in carved wood and gilded, representing the Holy Family and various saints.

S. Aisle: **Dierick Bouts*, erroneously ascribed to Memling, Martyrdom of St. Hippolytus (covered).

The principal picture represents the saint about to be torn to pieces by four horses, mounted, or led by men on foot. The unfounded local

legend is that these horses were copied by Memling from the famous horses of St. Mark at Venice. The most pleasing part of the picture is the landscape in the background, which possesses greater depth and a better atmosphere than most of the landscapes of the Van Eyck school. On the left wing is a scene from the life of St. Hippolytus, on the right the donor and his wife in a beautiful landscape. — The saints on the outside of the wings are by an inferior hand.

Farther on in the S. aisle: Crucifixion, erroneously attributed to *Gerard van der Meire* (covered). Then, *Jan Maes* (18th cent.), SS. Agatha and Dorothea.

Transept: Modern stained glass by *Dobbelaer* (1861). A heavy marble rood-loft, in the Baroque style, constructed by *Corn. ver Hoeve* in 1679-82, separates the transept from the choir. The colossal statue of God the Father above it is by *A. Quellin the Younger* (1682). — Two chapels adjoin the transept. On the right is the *Chapel of St. Barbara*, with a handsome door (15th cent.), and modern Gothic altar. The *Chapel of the Shoemakers' Guild (Chapelle des Cordonniers)*, on the left, possesses a finely-carved door dating from the latter half of the 15th cent., and contains a carved wooden Crucifix of the 14th cent., a winged picture representing the members of the guild, by *Fr. Pourbus the Younger* (1608), and several interesting brasses (on the left, *Walter Copman, 1387, and Martin de Visch, 1453; on the right, the learned Schelewaerts, 1483, and Adr. Bave with his wife and son, 1555).

The Choir contains two large marble monuments of the bishops Castillion (d. 1753) and Susteren (d. 1742), both by *Pulinx*. High-altarpiece, Resurrection by *Janssens; Van Oost the Elder*, Peter and John. The Gothic choir-stalls date from 1478, but have been frequently altered. They are adorned with the armorial bearings of the Order of the Golden Fleece (Toison d'Or), which was founded at Bruges by Philip the Good, Duke of Burgundy and the Netherlands, on 10th Jan., 1429, on the occasion of his marriage with Isabella, daughter of John I. of Portugal.

Ambulatory (beginning at the N. or left transept). *A. Claeissens*, Descent from the Cross (winged picture); *J. van Oost*, the Saviour predicting his Passion to his Mother, and His last interview with his Mother before the Passion. — 1st Chapel: Handsome door of 1513; altar of 1517, with a beautiful painted crucifix; on the wall to the left, two memorial tablets of copper (1387 and 1457); opposite, a tasteful coat-of-arms of the 16th cent.; modern stained glass by *J. Béthune*. — 2nd Chapel: above the altar, **Unknown Master of the 15th Century*, the Virgin and St. Bernard. By the pillar opposite: marble tomb of Jan de Schietere (d. 1575) and his wife, with a Crucifixion and figures of the married couple and their patron-saints, by *G. de Witte*. — 3rd Chapel: Stained glass of the 16th cent.; *Jac. van Oost the Elder*, The infant Saviour in the workshop of his father Joseph, painted for the guild of carpenters; reliquary of Charles the Good, Count of Flanders (assassinated in

1127); tomb of Bishop Carondelet, 1544; *Meinderhout*, Battle of Lepanto; *Van Oost*, Flight into Egypt. — The 4th Chapel contains nothing worthy of note. — 5th Chapel, at the back of the high-altar: modern stained glass by *J. Béthune* (1861); Pietà, a gilded copper relief by *P. Wolfganck*. — 6th Chapel: by the first pillar to the left, *Unknown Master of the 15th Century*. Mater Dolorosa, on a gold ground; to the right, Portrait of Philippe le Bel (son of Maximilian I. and father of the Emp. Charles V.) on a gold ground, master unknown (about 1505). The inscription below styles him '*Philippus Stok*' (a sobriquet applied to him by the citizens of Bruges in allusion to his habit of carrying a stick), and mentions him as the founder of the '*Broederscap der Wee'n*' (i.e., the 'brotherhood of suffering'), a fraternity which still exists. In the floor two monumental brasses, the one, richly gilt and enamelled, being that of John van Coudenberghe (d. 1525), the other that of Bernhardin van den Hoeve (d. 1517). — 7th Chapel: *A. Janssens* (d. 1631), Adoration of the Shepherds; *M. de Vos*, Consecration of St. Eligius. — Farther on in the ambulatory: to the left, *Jan Er. Quellin*, St. Simon Stock receiving the scapulary from the Virgin; by the pillar opposite, Tomb of 1642, with statuette after Michael Angelo's Madonna; *Van Baelen*, Assumption.

The *Chambre des Marguilliers*, or Churchwardens' Vestry, at the W. end of the S. aisle (p. 13), contains several works of art formerly hung in the church itself. Among these are four small pictures by *Coninxloo* (?): the Paschal Lamb, Manna, David dancing before the Ark of the Covenant, and the Disciples at Emmaus. Also a small and fine wooden relief of the 14th cent., representing the crowning of St. Eligius (Sacre de St. Eloi). The ivory crozier of St. Maclou (6th cent.), some ancient missals, and other relics are preserved in a cabinet here.

***Notre Dame** (Flem. *Onze Vrouw*; Pl. B, 6), in the immediate vicinity, another Gothic structure, was originally erected on the site of an earlier chapel in the 12th cent., but in its present form dates from the 13-15th centuries. The tower, 390 ft. high, was restored in 1854-58, and provided with turrets at the angles in 1873. The small late-Gothic *Addition on the N. side was originally a portal, named 'Het Paradys', and is now fitted up as a baptistery (see below). The church contains some admirable works of art.

The Interior (sacristan, who shows the pictures, $^1/_2$-1 fr. for one person; additional fee for the burial-chapel, see p. 17) is 80 yds. long, 55 yds. broad, and 70 ft. high, and consists of a nave and double aisles, without a transept. The outer aisles with their rows of chapels date from 1344-60 (N. side) and 1450-74 (S. side). Round the choir runs an ambulatory.

North Aisles. Pictures by *J. Maes*, *J. A. Gaeremyn*, and other painters of the 18th century. Also, in a niche covered with a Gothic canopy, a statue of the Virgin, dating from 1485 (?). The

Baptistery was once a doorway (see p. 15). The *Chapelle de la Ste. Croix*, at the end of the outer aisle, fitted up in 1437, contains some worthless paintings, representing the History of the Cross.

West Wall: *De Crayer*, Adoration of the Infant Jesus, with numerous saints, an excellent work, 1662; *Francken*, Mary Magdalene at the feet of Christ; *Seghers*, Adoration of the Magi, with saints (considered the painter's masterpiece); large winged picture, representing in the middle the Crucifixion, and on the wings the Bearing of the Cross, the Crown of Thorns, the Descent from the Cross, and Christ in Hades, begun by *B. van Orley*, and restored by *Pourbus the Younger* in 1589 after the iconoclastic outrages.

South Aisles. 3rd Chapel: *Ant. Claeissens* (?), Virgin and Child in a landscape, with portraits of the donor Nic. van Thienen and his wife, and the Annunciation in grisaille on the wings; to the right, a triptych of the Virgin, Child, and an angel, with portraits of Don Diego de Villega, his wife and children, by an unknown painter, 1579. — 4th Chapel: **P. Pourbus*, Transfiguration, with portraits of the donor Ans. de Boodt and his wife, along with their patron-saints, 1573 (the central picture appears to be older than the rest and has been ascribed to *Jan Mostert*, 1480); *Van Oost*, The Angel warning Joseph and Mary to flee to Egypt. — Adjoining the confessional: *Herri met de Bles*, Annunciation, and Adoration of the Magi, on a gold ground. — Farther on, to the right, Copy of *Van Dyck's* Crucifixion; tomb of Adrian van Haveskerke; above, *P. Pourbus*, Last Supper, 1562.

Over the altar, in the old *Chapel of the Host*, in a black marble niche, stands a small **Statue of the Virgin and Child, a life-size marble group of exquisite beauty, ascribed to *Michael Angelo*, probably identical with the statue ordered by Peter Moscron, a merchant of Bruges, and erroneously spoken of by Vasari as a bronze work. It would therefore belong to the great master's early period, and date from about 1503. The composition is undoubtedly by Michael Angelo, but the execution, which is delicately and softly rounded, was probably entrusted to one of his pupils. The life-size study for the head of the Madonna, by Michael Angelo's own hand, is in the S. Kensington Museum. Horace Walpole, who was a great admirer of art, is said to have offered 30,000 fl. for the statue. The French carried it off to Paris during the Revolution.

Nave. Pulpit of 1743, with reliefs and figures (Wisdom standing on the terrestrial globe). The nave is separated from the choir by a wooden rood-loft of 1722, above which is a Crucifix dating from 1594.

Choir. The armorial bearings above the choir-stalls serve as a memento of the eleventh Chapter of the Order of the Golden Fleece, held here in 1468. High-altar of the 18th century.

In the Ambulatory, beginning by the above-named Chapel of the Host: *J. van Oost the Elder*, St. Rosalia, after Van Dyck's painting in the Belvedere at Vienna.

Then in a closed chapel to the right (1 person 1 fr.; for a party 1/2 fr. each) the **Tombs* of Charles the Bold (d. 1477), Duke of Burgundy, and his daughter Mary (d. 1482), wife of the Emp. Maximilian, the last scions of the House of Burgundy and of the native princes of the S. Netherlands.

The life-size recumbent figures of the duke and his daughter, in bronze, richly gilded, repose on marble sarcophagi; at the sides are the enamelled armorial bearings of the duchies, counties, and estates which the princess, the richest heiress of that age, brought to the House of Austria on her marriage with Maximilian. The tomb of the Princess, in the Gothic style, and by far the more valuable as a work of art, was executed by *Pieter de Beckere* of Brussels in 1495-1502, aided by five or six assistants. The Duke's tomb, an imitation of the other, was erected in 1558 by Philip II., a descendant of Charles the Bold, who is said to have paid the sculptor *Jongelincx* of Antwerp the then very large sum of 24.395 fl. The Emp. Charles V. caused the remains of the duke, his great-grandfather, to be conveyed hither from Nancy. The tomb of Charles bears his motto: 'Je l'ay empris, bien en avienge!' ('I have made the venture; may it prosper!'). The sumptuousness of these tombs, the historical associations attaching to the illustrious father and daughter, and the touching story of the death of the latter in consequence of a fall from her horse while hunting with her husband near Bruges, all combine to render these monuments deeply interesting. They were first erected in the choir, and only since 1816 have they stood in this chapel, which was originally dedicated to *P. Lanchals*, unjustly beheaded in 1488, whose tombstone is still to be seen to the right of the entrance.

On the E. wall: **Unknown Master* (according to Waagen by *Jan Mostert*), The Mourning Mary, surrounded by seven small representations of her Seven Sorrows. On the W. wall; to the right, *Roger van der Weyden* (?), Triptych, Entombment, with St. Mary Magdalene on the left. the Virgin on the right, and on the outside the donors (members of the Danauder family) and saints; to the left, two wings of an altar, presented by the Omillard family, *Pourbus* the painter, with his family, by himself.

The former *Chapel of the Virgin*, behind the high-altar, gaudily ornamented, with an altar by L. Blanchaert (1863) and stained glass by J. Béthune, now contains the Host. Farther on, above, is a richly-carved Gothic pew in oak, of 1474, formerly the property of the family of Van der Gruuthuyse, with whose house (see below), it was connected by a passage. Then, *Jac. van Oost*, Triumph of the Church, 1652; *De Crayer* (?), St. Thomas Aquinas released from prison by two angels; under it (covered), *Claeissens*, Foundation of the church of St. Maria Maggiore at Rome; opposite, *Van Oost the Elder*, Calling of Matthew (1640); *Caravaggio*, Christ at Emmaus (1604). — Opposite is the Chapel of the Trinity, founded by the *Breidel* family, long used as a warehouse but restored since 1868.

The **Gruuthuyse Palace* (see above), adjoining the church on the E., with one of the finest gable-façades in Bruges, is at present being prepared for the reception of the Museum (p. 20). The portion already completed contains a valuable collection of old lace (adm. 50 c.), presented to the town by the *Baroness Liedt*, whose bust, by H. Pickery, adorns the hall.

A gateway (at which visitors ring on the right) opposite the W. side of Notre Dame leads to the ***Hospital of St. John** (Pl. B, 6), which has existed for upwards of five centuries, and where the sick are attended by Sisters of Charity. The interesting sculptures above the walled-up gateway to the left of the entrance date from the 13th century. Strangers are admitted on week-days, 9-12 and 1-6 (in winter till 4), on Sun. and holidays 3-5 or 4 (fee 1 fr.). (Tickets admitting to this hospital, the Hospice de la Potterie, and the Hospices Civils may be obtained here for 1½ fr.)

The hospital contains a number of **Pictures by *Memling*, which alone would amply repay a visit to Bruges (comp. Introd., p. xli). These are preserved in a building in the court, which was formerly the chapter-room. In the centre, on a rotatory pedestal, is the ***Châsse of St. Ursula*, a reliquary of Gothic design, the scenes painted on which form Memling's finest work. It is said to have been ordered by the Hospital in 1480, and completed in 1486.

'The shrine of St. Ursula is a Gothic chapel in miniature, its long sides being divided into archings containing six episodes, its cover adorned with six medallions; one incident fills each of the gables. In the medallions are the coronation of the Virgin, the glory of St. Ursula, and four angels; on the gables, St. Ursula shelters the band of maidens under her cloak, and the Virgin in a porch is worshipped by two hospital nuns. Of the six designs on the long sides, one represents the fleet arriving at Cologne, where Ursula prepares to land with her companions. We recognize the shape of the old cathedral, the steeples of several churches, and one of the city towers, most of them true to nature but not in their proper places; in one of the distant houses Ursula sees the vision of the Pope bidding her to visit Rome. Another scene is laid on the quays of Bâle, where St. Ursula has taken to the shore, whilst a part of her suite awaits its turn to disembark. A third shows the Pope surrounded by his court in the porch of a church awaiting St. Ursula who kneels on the steps leading up to the portal. In a gallery close by, the British neophytes are baptised and confessed, or partake of the Holy Communion. The Pope, in the fourth picture, accompanies the maidens on their return to Bâle; he sits with his cardinals in the vessel which carries St. Ursula, whilst the suite of both still winds through the passes leading from the Alps. On the fifth panel, the background is a camp on the Rhine shore, where boats have landed some of their living freight, and others approach with crowded loads; the knights and virgins are set upon by soldiers and are vainly defended by their steel-clad champions. The sixth picture is that in which St. Ursula is seen in a passive attitude of prayer, awaiting the arrow of a executioner; the men about her, armed in proof, or shrouded in mantles, are spectators or actors in the massacre of the saint's companions; and the distance is filled with tents behind which the Kölner Dom rears its solid walls'.

'The freedom and grace with which these scenes are composed are partly due to the facility with which Memling treated groups and figures of small proportions, but they tell of progress in the art of distribution and arrangement. It would be difficult to select any picture of the Flemish school in which the 'dramatis personæ' are more naturally put together than they are in the shrine of St. Ursula, nor is there a single panel in the reliquary that has not the charm of rich and well-contrasted colour. ... A rich fund of life and grace is revealed in shapes of symmetrical proportions or slender make and attitudes of becoming elegance. Nothing is more striking than the minuteness of the painter's touch, or the perfect mastery of his finish'.

Crowe and Cavalcaselle. The Early Flemish Painters. 1872.

A second picture by *Memling*, with a doubtless later inscription in which the painter is named *Hemling*, is the '*Marriage of St. Catharine*' (No. 1), a winged picture.

'The Virgin sits on a throne in a rich church-porch; angels hold a crown above her; the infant on her lap bends to give a ring to the bride kneeling in regal raiment at his feet; to the left and right, the Baptist, Evangelist, and St. Barbara stand gravely in attendance; an angel plays on an organ; another holds a missal. Close behind St. Barbara, a monk of the order of St. Augustin contemplates the scene; and in a landscape watered by a river the Baptist prays to God, preaches to a crowd, wends his way to the place of execution, and burns — a headless trunk — at the stake; elsewhere, St. John Evangelist seethes in boiling oil. On the left wing of the triptych the daughter of Herodias receives the Baptist's head, and dances before Herod. On the right wing St. John Evangelist is seated and looks towards heaven, preparing to note the vision before him. He sees the king of kings, the elders, the lamps of the Apocalypse, the lamb, the symbols of the Evangelist, and Death on the pale horse, bursting with his three companions on the men who flee; on the placid surface of the sea, the vision is reflected and forms a grand and imposing picture. On the outer face of the wings, Jacques de Keuninck, treasurer, Antoine Seghers, director, Agnes Cazembrood, superior, and Claire van Hultem, a nun of the hospital, are depicted under the protection of their patron saints.' — *Ibid.*

By the entrance is a smaller winged picture (No. 3) by *Memling*, also with a forged inscription, the **Epiphany*, representing the Adoration of the Magi, and the Presentation in the Temple, painted in 1479, and the best example of the master's early manner (under glass).

The thin, bearded man looking in at the window, with the cap which is still worn by the convalescents of the hospital, is said to be a portrait of the master himself. To the right, Brother Jan Floreins van der Ryst, the donor, kneeling. On the inside of the shutters, the Nativity, and Presentation in the Temple; outside, John the Baptist and St. Veronica. In this picture the influence of Roger van der Weyden, Memling's teacher, is most distinctly visible, but the heads are more delicate and pleasing, and the execution bolder. The picture has unfortunately been much injured by cleaning.

A small picture (No. 4; under glass; at the fourth window), a diptych, painted in 1487, represents the *Virgin* with a red mantle, offering an apple to the Child; on the other wing the donor, Martin van Newenhowen.

'There is no more interesting specimen of portrait by Memling extant than this, none more characteristic for the large fair oval of the Madonna's face, or for that peculiar clearness which is so surely produced by scant shadow and spacious, even light'. — *Crowe & Cavalcaselle.*

Another picture by *Memling* (No. 5) represents a female *Bust*, with high cap and white veil, styled by the modern inscription 'Sibylla Sambetha'.

An Entombment (No. 6; by the second window), with portrait of the donor A. Reins, and SS. Adrian, Barbara, Wilgefortis, and Mary of Egypt on the wings (the last two on the outside), also sometimes attributed to *Memling*, but probably by an inferior contemporary, possesses far less life and richness of colouring than the other pictures.

There are also several good pictures by the two *Van Oosts* (a Philosopher, No. 11, is a masterpiece of the Elder), a Madonna, an old copy after *Van Dyck* (No. 29; above the door), portraits by *Pourbus* (Nos. 33, 34; below, to the right of the door), the Miraculous Draught of Fishes by *D. Teniers the Younger* (No. 32), the Good Samaritan by *Nic. Maes* (No. 39; beside No. 1), several works by unknown masters of the 15-16th cent., etc.

The Hospital itself (containing 240 beds) is well worthy of a visit. The large, open hall, divided by partitions and used as a store, is interesting from having retained its mediæval aspect unchanged.

From the Hospital the Rue Ste. Catherine leads S. to No. 84, the ***Museum** (Pl. B, 7), which contains (temporarily) the pictures belonging to the *Académie des Beaux-Arts*, a collection of great interest to the student of early Flemish art. (Critical catalogue by *James Weale*, 2 fr.) The entrance is through the old chapel (admission on Sundays gratis, 11-1 o'clock; at other times $^1/_2$ fr.).

On the wall opposite the entrance: 15. *Jean Prévost* (d. 1529). The Last Judgment, a very impressive picture, notwithstanding several eccentricities. In the upper part the heads are very beautiful and varied. Above. 16. *J. van den Coornhuuse*, Copy of the last (with alterations). — To the right, 6, 7. *Gerard David*, The sentence of Cambyses against the unjust judge Sisamnes. The first picture represents the bribery in the background, and the sentence of the king in the foreground; the second the executioners flaying Sisamnes. Both pictures (completed in 1498) are boldly painted, with a brownish tone of colouring, and admirably finished. The composition is well conceived on the whole, and the backgrounds are excellent. Most of the heads exhibit a marked individuality, and the hands are drawn with perfect accuracy. — *5. *Gerard David*, Triptych, formerly ascribed to Memling. In the central picture the Baptism of Christ, on the left wing the donor Jean des Trompes and his son, with their patron St. John the Evangelist; on the right wing Elizabeth van der Meersch, the first wife of the donor, with her four daughters, under the protection of St. Elizabeth of Hungary. On the outsides of the wings are the Madonna and Magdalen Cordier, the donor's second wife, with her infant daughter and her patron-saint. This picture shows the great skill of the master in landscape-painting. The background of the inner pictures, with its rich gradation and varied accessories, is remarkably pleasing. The work was executed about the year 1507. — *1. *Jan van Eyck*, Madonna with the Infant Christ, St. Donatian and St. George, and the donor Canon George de Pala. This picture is strongly realistic. The Madonna is the ugliest ever painted by Van Eyck, the Child, with its aged expression (meant to indicate the presence of Deity?), is lean and unattractive, and St. George has much the appearance of a rude common soldier. The portrait of the donor, however, is masterly, and St. Donatian is a dignified personage. The figures are two-thirds of life-size, being the largest which the master is known to have painted. — 2. *Jan van Eyck*, Portrait of his wife, 1439, evidently unflattered, but admirably finished, and faithful in every détail. — 3. After *Jan van Eyck*. Head of Christ, with the spurious inscription, 'Joh. de Eyck inventor 1420', a reduced copy of the work in the museum at Berlin. — *4. *Memling*, Triptych. In the central picture is St. Christopher, with a blue garment and ample red cloak, looking up with astonishment at the Infant Christ sitting on his shoulders, as if unable to comprehend the continual increase of his burden. In a grotto is the hermit, leaning on a stick, with a lantern in his hand. To the left is St. Maurus reading, to the right St. Egidius with the doe. The ground is strewn with violets and other flowers. On the left wing is the donor with his five sons and his patron St. William, on the right wing his

wife with ten daughters and St. Barbara. On the outside are St. John the Baptist and St. George, in grisaille. This picture occupies a high rank among Memling's works. The heads of the three saints in the central picture are of great beauty, and the reflection of the rocky bank in the water is admirably rendered. The picture has unfortunately been much injured by the removal of the original varnish. St. George is probably by a different hand. — 12. *Unknown Master of Brabant* (formerly ascribed to Schoorel), Death of the Virgin (copy in the cathedral).

Most of the back-wall is occupied by paintings by *P. Pourbus* of Gouda, who early emigrated to Bruges and died there in 1584. No. 19. Last Judgment (1551); 20. Descent from the Cross, with wings in grisaille (1570); 21, 22. Portraits (1551). — Above, 25. *Ant. Claeis* or *Claeissens*, Banquet (1574); 23. Ascribed to *P. Claeis*, Allegorical representation of the Treaty of Tournai in 1584 (with portraits).

Entrance-wall: Above, 41. *J. van Oost the Elder*, Augustine washing the feet of Christ (in the guise of a pilgrim); 42. St. Anthony of Padua and the Holy Child; 43. St. Anthony resuscitating a dead man; 44, 45. Portrait of an Arquebusier; 46. Theologian dictating to his amanuensis. All these works deserve attention, especially the last. On the same wall, 31, 33. *Jan van Goyen*, Sea-pieces. In the doorway leading to the modern pictures, *8. *Gerard David*, two charming small coloured drawings on parchment: Preaching of John the Baptist and the Baptism of Christ.

A short distance from the Museum the Rue Neuve de Gand diverges to the left (E.) from the Rue Ste. Catherine. No. 100 in this street (Pl. C, 6) is the **Musée des Hospices Civils** *(Museum der Burgerlijke Godshuizen)*. Admission daily except Sat., weekdays 10-12 and 2-5 or 4, Sun. 11-1, 50 c.

The collection includes early Flemish paintings, antique furniture, stained glass, painted statuettes, engraved metal caskets, pottery, etc. Among the most interesting exhibits are: in the large glass-case, five specimens of early Chinese porcelain; diptych (dated 1522), with portrait of a brother of the Hospice of St. John; *Madonna in painted ivory, from the end of the 13th cent.; silver-gilt tankard (17th cent.); altar-cross (15th cent.). — In the glass-case: fine carved casket, painted and gilded, of the 15th cent.; bugle-horn (12th cent.). At the centre-window, enamelled panes of glass (15th cent.).

The street from the station to the town passes a small open space planted with trees, and adorned with a poor *Statue of Simon Stevin* (Pl. 11; B, 5), the inventor of the decimal system (d. 1635), and leads to the Grande Place (Pl. B, C, 5), or market-place. In the centre stands a colossal **Monument to Jan Breidel and Pieter de Coninc*, guild-masters and leaders of the citizens of Bruges in the 'Battle of the Spurs' at Courtrai (p. 57); the monument, erected in 1887, is by Devigne. The S. side of the square is occupied by the **Halles,** a large building erected in the 13th and 14th centuries, and partly altered in 1561-66 from designs by *Peter Dicricx*. The building forms a rectangle, 48 yds. broad and 93 yds. deep. The E. wing, originally intended for a cloth-hall, now contains the municipal offices; the other has been used as a meat-market since 1819. The **Belfry** *(Tour des Halles*, or *Grande Tour)*, begun in 1291 and finished at the end of the 14th cent., 352 ft. in height, rises in the centre of the façade and leans slightly towards the S.E. It consists of two massive square stories, flanked with corner-turrets, and sur-

mounted by a lofty octagon, which was erected in 1393-96. The summit commands a very extensive view. The *Chimes, dating from 1748, are heard to full advantage on Wed., Sat., & Sun., 11. 15-12. (Entrance in the court to the right, upstairs; ring the bell in the gallery; fee 25 c.) In the court to the left is the entrance to an interesting *Collection of Antiquities*, chiefly of local origin, exhibited in a series of rooms on the ground-floor (Sun. 11-1, free; on other days, 10-4, on application to the concierge, fee 50 c., for 3 pers. 1 fr.). — On the E. side of the market-place are the handsome new Gothic *Government Buildings*.

On the W. side of the market-place, at the corner of the Rue St. Amand, is a house formerly belonging to the Bouckhout family, a handsome old building in the mediæval style, adorned with a gilded lion. According to a popular but probably erroneous tradition, it was occupied for a time by Charles II. of England, while living here in exile about the middle of the 17th century. The citizens of Bruges conferred upon him a title of royalty by creating him 'King of the Guild of Archers'.

In the opposite house, called the *Cranenburg* (Pl. 4; B, 5), now a tavern, the citizens of Bruges kept the German King Maximilian, the 'last of the knights', prisoner during twelve days, in the year 1488, on account of his refusal to concede the guardianship of his son Philip, heir to the crown of the Netherlands, to the king of France. The Pope threatened them with excommunication, and the Imperial army was directed to march against the city, notwithstanding which Maximilian was not liberated until, in the presence of the guilds and the townspeople, he had solemnly sworn to renounce his claim to the guardianship of his son, to respect the liberties of Bruges, and to forget the affront he had received. A few weeks later, however, he was released from his oath by a congress of Princes convened at Malines by his father, the Emp. Frederick III.

The Rue St. Jacques, with the *Conservatory of Music*, and the *Halle au Beurre* or *Boterhuis* (on the right) with other fine brick-buildings, leads from the N.W. corner of the market-place to the —

Church of St. Jacques (Pl. B, 4), a late-Gothic brick building, erected in 1457-1518, which contains several objects of interest.

Of the numerous pictures of the 16th, 17th, and 18th centuries, arranged to some extent in rows as in a picture-gallery, and provided with the names of the artists and the dates, we can only specify a few. The painters mostly belong to Bruges (*L. de Deyster*, d. 1711; *Jos. van den Kerckhove*, d. 1724, among others). Left Aisle. 1st Chapel: Fine chased copper monumental tablets of Spanish families, one of which, with the date 1461, is to the memory of *Catherine*, daughter of *Coland d'Ault*, represented between her brother and her guardian angel; another, dating from 1577, is to the memory of *Don Francisco de Lapuebla* and his wife, and is very elaborately executed; a third, of date 1615, is in memory of *Don Pedro de Valencia* and his wife. 2nd Chapel: *Lancelot Blondeel*, Martyrdom of SS. Cosmas and Damianus, painted in 1523 for the guild of Barber-Surgeons; *P. Pourbus*, The Seven Woes of the Virgin, 1556. At the end of the left aisle: **Jac. van Oost the Elder*, Presentation in the Temple. — On the High Altar: *J. van Bockhorst* (d. 1668), Adoration

of the Magi. — At the end of the RIGHT AISLE: to the right, Madonna, with the donors, by *P. Pourbus*, 1556; also a small Chapel, with polychrome ornamentation (restored in 1876), containing the tomb of *Ferry de Gros*, *Seigneur de Oyenghem*, *Nieuwenlande*, etc. (d. 1544) and his two wives (the recumbent figure of the second wife is particularly beautiful); on the small altar in this chapel is a fine glazed terracotta of the school of *Della Robbia*, representing Mary and the Child encircled with a chaplet of fruits. — The pulpit, rood-lofts, and choir-stalls were put up in the latter part of the 17th century.

The COUR DES PRINCES (Pl. 3; B, 4), the ancient palace of the Counts of Flanders, where the nuptials of Charles the Bold with Margaret of York were celebrated in 1468, and where Philippe le Bel, father of Charles V., was born, has entirely disappeared, with the exception of a few fragments within a private house.

From the Rue St. Jacques farther N. the Rue des Baudets leads to the well-preserved *Porte d'Ostende* (Pl. B, 2). — In the neighbouring Rue St. Georges is the *Normal School for Boys* (Pl. C, 3), a handsome modern Gothic building.

To the E. of the market-place, in the adjacent Place du Bourg (Pl. C, 5), is the ***Hôtel de Ville** (Pl. 5), an elegant Gothic structure with six turrets, three in front and three at the back, begun about 1376 by *Jan Rongiers* (the façade was probably finished in 1387), and restored in 1854-1871. The 48 niches in the principal façade, between the windows, are filled with statues of Counts of Flanders, which replace those destroyed by the French sansculottes in 1792. The Counts of Flanders, on their accession to the throne, used to show themselves to the people from one of the windows or balconies in front of this building, and swear to maintain the privileges of the city (p. 12).

INTERIOR. A battle-piece in the hall below (Finding of the body of Charles the Bold after the Battle of Nancy, in 1477), by *H. Dobbelaare*, was purchased for Bruges by the citizens with the aid of the government. The council-chambers contain some modern pictures and a few objects dating from the 17th cent. (ink-stands, the silver chain of the burgomaster's hand-bell). Upstairs, in the vestibule, are representations of the principal squares of the town; also a large picture by *Dobbelaare*, representing the Works of Charity. The *Great Hall*, which occupies almost the entire length of the building, is worthy of a visit on account of its fine Gothic roof of pendent wood-work, dating from the 14th century.

Adjoining the Hôtel de Ville on the left is the **Maison de l'Ancien Greffe* (Pl. 14), or old municipal record office, a Renaissance edifice built by *J. Wallot* in 1534-37, recently restored and profusely adorned with gilding and statues; it is now a court of law. The carved doors of the court-room, executed by *Ant. Lambronck* in 1544, were formerly in the cathedral. — The vaulted passage below the Ancien Greffe emerges on the bank of a canal, whence a good view is obtained of the back of the Palais de Justice (p. 25), the Hôtel de Ville, and the towers of St. Sauveur and Notre Dame. On the other side of the canal is the *Fish Market*.

In the corner, adjoining the Hôtel de Ville on the right, is the church of *St. Basile*, usually called ***Chapelle du Saint-Sang** (Pl. 13; C, 5), a small and elegant church of two stories, the lower of which dates from 1150, the upper probably from the 15th cent.;

the portal and staircase, constructed in 1529-33, in the richest Flamboyant style, and seriously damaged by the sansculottes during the Revolution, were handsomely restored in 1829-39. The chapel derives its appellation from some drops of the blood of the Saviour, which Theodoric of Alsace, Count of Flanders (p. 12), is said to have brought from the Holy Land in 1149, and to have presented to the city. — The sacristan lives at No. 2 Rue de Laine Aveugle, through the arched passage, on the right side.

The Lower Chapel (entrance at the corner), founded by Theodoric of Alsace and Sibylla of Anjou, and consecrated in 1150, consists of nave and aisles, with choir of the same breadth as the nave, and rests on low round pillars. The carved altar dates from 1536.

The Upper Chapel is reached from the Place by the staircase mentioned above (open free Sun. 7-9, Frid. 6-12, fee at other times 50 c.); it has no aisles. The stained-glass windows in the vestibule date from the 16th century. The coloured decorations of the chapel, recently restored, are rich but somewhat gaudy. The windows, comprising portraits of the Burgundian princes down to Maria Theresa and Francis I., were executed in 1845-47 from old designs. The large W. window, representing the history of the Passion and the conveyance of the Holy Blood to Bruges, was executed by *Capronnier* from designs by *Jean Béthune*, 1856. The window with SS. Longinus and Veronica is by *Jean Béthune*. The polychrome decoration of the choir was executed in 1856 from designs by *T. H. King*, in four compartments. The altar, a specimen of modern sculpture in the Gothic style, was executed by *Michael Abbeloos* from drawings by Jean Béthune. The pulpit consists of a half-globe, resting on clouds, with the equator, meridian, and a few geographical names.

On the wall to the left of the entrance: piece of lace of 1684 (under glass); old Flemish painting of the 15th cent. representing Count Theodoric receiving the 'Holy Blood' from Baldwin III. of Flanders, King of Jerusalem (?); other pictures of little value. — In the opposite wall are three arches opening on to a Chapel, where the Holy Blood is exposed to view. Above the arches: *De Crayer*, Pietà; to the right, an early-Flemish winged painting of the Crucifixion, and others. The marble altar of the chapel, bearing a massive silver crucifix, dates from the 17th cent.; the pulpit, where the Holy Blood is exhibited every Friday from 6 to 11.30 a.m., was constructed in 1866. To the right and left are good portraits of members of the Brotherhood of the Holy Blood, painted by *P. Pourbus* (1556). Farther on is a winged picture of the early-Flemish school, containing a vast number of figures, and portraying the Bearing of the Cross, the Crucifixion, and the Resurrection.

The most important picture in the church, however, is the *Descent from the Cross, a winged picture by *Gerard David*.

The central scene represents the body of Christ supported by the aged Nicodemus on the right. Mary, with her hands folded, kneels before

her son, supported by St. John, who at the same time raises the left arm of Christ. On his right are Mary Salome and, in the corner, a man with a box of ointment. On the wings are Mary Magdalene with Cleophas, and Joseph of Arimathæa with an unknown man. In the background is Mt. Calvary. The picture was probably painted late in life by the master, whose merit has only recently been discovered, and exhibits a brownish tone, attributable to the influence of Quinten Massys.

Above the exit: *J. van Oost the Elder*, Descent from the Cross. — The *Sacristy* contains a silver-gilt reliquary (4 ft. 3 in. high, 2 ft. broad), studded with gems, which was made in 1617 by *Jean Crabbe*, and presented to the church by Archduke Albert and his wife Isabella; the miniature crown resting on it is said to have been a gift from Princess Mary of Burgundy (p. 17), but is doubtless nearly two centuries later in date.

On the N. side of the Hôtel de Ville is the **Palais de Justice** (Pl. C, 5; 1722-27), formerly the town-hall of the *Franc de Bruges*, or district of the '*Buitenpoorters*', i.e., inhabitants 'outside the gate', who were not subject to the jurisdiction of the city. It occupies part of the site of an old palace of the Counts of Flanders, which was presented by Philippe le Bel to the 'Franc de Bruges'. The first building, erected in 1520-1608, was destroyed by fire.

The Court Room (*Chambre Echevinale;* custodian in the quadrangle, 1/2 fr.) belongs to the original edifice. It contains a magnificent Renaissance * *Chimney-Piece*, occupying almost the entire side of the room, executed in 1529-31 by *Guyot de Beaugrant*, probably to commemorate the battle of Pavia, and the peace of Cambrai, by which France was obliged to recognise the independence of Flanders. The lower part consists of black marble; the upper, which is of carved oak, was executed from designs by the painter *Lancelot Blondeel*, and restored in 1850 by the sculptor *Geerts*. The statues, finely carved and nearly life-size, represent Charles V. (in the centre), his paternal ancestors Mary of Burgundy and Maximilian of Austria on the left, and his maternal ancestors Ferdinand of Aragon and Isabella of Castile on the right of the spectator; to the right and left of Charles are small medallions, held aloft by children, representing his parents Philippe le Bel and Johanna of Castile; also the armorial bearings of Burgundy, Spain, etc.; the whole decorated with genii and foliage. On the frieze of the chimney-piece proper are four reliefs in white marble, of the same period, representing the history of Susanna. The tapestry on the walls was manufactured at Ingelmünster (p. 33) in 1850, in imitation of the original, of which portions were found in the cellar.

Crossing the *Place* adjacent to the Place du Bourg, which is planted with horse-chestnuts, traversing the Burgstraat, and proceeding a little farther in the same direction, we reach the small *Place Jean van Eyck* (Pl. C, 4), surrounded by interesting mediæval buildings, and bounded on the E. by a canal. The bronze statue of *Jan van Eyck*, by Pickery, was erected in 1878. On the W. side of the *Place* is the Academy of Arts and on the N. the Municipal Library.

The ***Municipal Library** (Pl. 2; C, 4), which is now established in the ancient *Tonlieu*, or custom-house of 1477 (restored in 1878), contains 15,000 vols., numerous interesting old MSS., many of them with miniatures, missals of the 13-14th cent., and the first books printed by Colard Mansion, the printer of Bruges (1475-84). It is open daily, 10-1 and 4-7, Sat., Sun., and holidays excepted.

The **Académie des Beaux Arts** (Pl. C, 4) was founded in 1719 by the painters *Jos. van den Kerckhove*, *J. B. Erregouts*, *Marc Duvenede*, and *Josse Aerschoot*, specimens of whose works are frequently encountered in Bruges. The building, in the Gothic style of the 14th cent., is called *De Poorters Loodze* (i. e., Citizens' Lodge, '*poorters*', those who live within the '*poort*' or gate), and was formerly an assembly-hall for the townspeople; it was entirely remodelled in 1755. The façade is in course of being decorated with statues by sculptors of Bruges. The pictures belonging to the Academy are at present exhibited in the Museum (p. 20). — To the W., opposite the end of the Rue de l'Academie in the Place des Oeufs, is the ancient *Merchant-House of the Genoese* (p. 12), a well-preserved Gothic building of 1399. Over the door are St. George and five coats of arms; adjoining the inscription. Beneath is a café.

Near the Academy, to the N.W., is the *Marché du Mercredi*, now called *Place de Memling* (Pl. C, 4), where a *Statue of Memling* (Pl. 10) in marble, by Pickery, was erected in 1871. From the Rue de la Cour de Gand, leading to the N.E. from the Place de Memling, the Quai Long diverges to the left. A short side-street on the left of the quay brings us to the church of **St. Gilles** (Pl. C, D, 3), an early Gothic edifice with three gables, begun in 1240 and enlarged in the 15th century. The interior, recently skilfully restored, has timber-vaulting and modern stained glass; in the aisles are antique polychromatic reliefs of the Stations of the Cross, and paintings by *J. van Oost the Elder*, *N. Maes*, etc.

We return to the Quai Long, follow it to the N., and cross the first bridge to reach the **Hospice de la Potterie** (Pl. E, 2; entrance No. F 79, Quai de la Potterie), an asylum for old women, established about 1164. Adm. 50 c., daily except Sat., week-days 2-5 or 4, Sun. 10-12; comp. p. 18.

The hospice contains old paintings, particularly a good picture by *Peter Claeissens*, representing Mary and the Child beside a tree ('Van't Boomtje'), with God the Father, and the Holy Ghost in the form of a dove at the top (1608). Also drawings ascribed to the brothers Van Eyck and their sister Margaret: fine miniatures, old Flemish tapestry (15-17th cent.); fine antique furniture, including two chests (14th and 15th cent.) and a bed of the 17th century. — In the chapel, reading desk of coloured marble (1645).

Opposite the Pont de la Paille (Pl. D, 4), No. 23, is the house of *Dr. de Meyer*, who possesses a good collection of Dutch and Flemish pictures, which he is always ready to show to lovers of art at a day's notice. The forenoon is the time which best suits Dr. de Meyer. The house is tastefully fitted up in the rococo style.

The **Church of St. Anna** (Pl. D, 4) was reconstructed in the Renaissance style in 1607-12. The church, which is destitute of aisles, has a carved wooden panelling of 1699; pulpit of 1675; rood-loft of 1642; and pictures by the elder *Van Oost* and *L. de Deyster*.

The **Eglise de Jérusalem** (Pl. D, 4; entrance from the back, Rue de la Balle, first door to the right), a small and simple late-

Gothic brick edifice of the middle of the 15th cent., contains below the high-choir an imitation of the Holy Sepulchre, founded by 'Messire Anselm Adornes', burgomaster of Bruges, who twice visited Jerusalem with a view to ensure the resemblance. The nave contains a bronze monument to him (d. 1483) and his wife (d. 1463). The stained glass dates from the 15-16th centuries.

In the vicinity, at the E. end of the town, is the *Couvent des Dames Anglaises* (Pl. E, 4), an English nunnery, with which an excellent school is connected. The church of the convent, a Renaisance structure with a dome, was built by *Pulinx* in 1736-39, and contains an altar, executed at Rome, and composed of rare Persian and Egyptian marbles. — To the right, a little farther on in the same street, is the handsome late-Gothic guild-house of the *Arquebusiers of St. Sebastian* (Pl. E, 4), with a slender octagonal tower, containing portraits from the middle of the 17th cent. downwards, and various antiquities. Charles II. of England (p. 22) and the Emp. Maximilian were both members of the guild. Close by are the ramparts, on which rise several windmills, and the well-preserved *Kruispoort* (Porte Ste. Croix; Pl. E, 5).

The Rue Sauvée leads to the S. from the fish-market to the attractive *Park*, with a band-stand. To the left is the *Prison* (Maison de Sureté). At the S. end is the handsome Gothic church of **Ste. Madeleine,** recently restored and adorned with polychrome. In the nave (with timber-roof), above, a large wooden crucifix, with Mary and John; in the aisles painted reliefs of the Stations of the Cross.

The *Béguinage* (Pl. A; 6, 7), at the S.W. end of the town, founded in the 13th cent., is inferior to that of Ghent (p. 47). The entrance is in the right angle of the Place de la Vigne; we cross a bridge and pass through a gateway of 1776. The low, whitewashed houses surround a court shaded by lofty trees. The *Church*, dedicated to St. Elisabeth, was founded in 1245 and rebuilt in 1605; the altarpiece is by the elder Van Oost, and there is an Assumption by T. Boeyermans in the N. aisle (1676).

Dante (*Inferno* xv., 4-6) compares the barrier which separates the river of tears from the desert, with the embankments which the Flemings have thrown up between Gadzand (p. 9) and Bruges, to protect the city against the encroachments of the sea: —

'Quale i Fiamminghi tra Gazzante e Bruggia,
Temendo il fiotto che inver lor s'avventa,
Fanno lo schermo, perchè 'l mar si fuggia'.

Damme, a village 1 hr. N.E. of Bruges, on the canal leading to Sluis (comp. p. 9), was once a considerable and fortified seaport, but has been in a state of decadence since the sea began to retire from it in the 15th century. The picturesque *Halles* were built in 1464-68, and restored with little success in 1860; in front of the building is a statue of the Flemish poet *Jacob de Coster van Maerlant* (13th cent.), by Pickery (1860). The church of *Notre Dame*, founded in 1180, but never completed, and much altered at later periods, and the *Hospital of St. John* also merit inspection. There is a good *Estaminet* in the late-Gothic Hôtel de Ville, which has a noticeable portal.

5. The Railways of S.W. Flanders.

These lines all belong to private companies, and pass so many small stations that the speed of the trains is extremely slow. The flat, agricultural district traversed by them presents the usual Flemish characteristics. The towns of this part of Flanders are now dull and lifeless, but more than one of them has had a stirring past. Every lover of art will find much to interest him in *Ypres*, and the rood-loft of *Diksmuide* (p. 31), the cloth-hall of *Nieuport* (p. 31), and various edifices of *Furnes* (p. 31) also deserve a visit.

1. From Ostend to Ypres, 35 M., railway in 2 hrs. (fares 4 fr. 35, 3 fr. 25, 2 fr. 20 c.).

Stations: *Snaeskerke*, *Ghistelles* (Hôtel de l'Europe; often visited by strangers from Ostend), *Moere*, *Eerneghem*, *Ichteghem*, and *Wynendaele* (see below).

15 M. **Thourout**, Flem. *Thorhout (Duc de Brabant; Hôtel de Flandre; Cygne; Union)*, a town with 8500 inhab., derives its name from a grove once consecrated here to the worship of the Germanic god Thor (*Thorhout* = grove of Thor). It contains a seminary for teachers in connection with the diocese of Bruges, and a handsome new church. In the neighbourhood, 1½ M. to the W., is the old castle of *Wynendaele*, lately restored, once the property of the Counts of Flanders. Thourout is the junction of the line from Bruges to Courtrai (p. 32).

19½ M. *Cortemarck*, the junction for the Ghent and Dunkirk line (p. 31). — Then *Hooghlede*, *Staden*, *West-Roosebeke*, *Poelcapelle*, *Langhemarck*, *Boesinghe*. Fertile district.

35 M. **Ypres.** — **Hotels.** *Tête d'Or, in the wide Rue de Lille, which begins at the belfry, R., L., & A. 2½-3½, B. 1, D. 2, omnibus ½ fr.; Epée Royale, Grande Place, R., L., & A. 2, D. 2, B. ¾ fr., well spoken of; Chatellenie, Grande Place; Hôtels Fournier, du Nord (R., L., & A. 1½, B. ½, D. 1½ fr.), des Brasseurs, etc. near the station.

Ypres, Flem. *Ieperen*, an old town with remains of ancient fortifications, on the *Yperlée*, situated in a fertile district, contains 15,500 inhab., who are chiefly occupied in the manufacture of linen and lace, and possesses broad and clean streets. It was formerly the capital of West Flanders. In the 14th cent. Ypres had a population of 200,000 souls, and upwards of 4000 looms were in constant activity. These days of prosperity, however, have long since passed away. A succession of popular risings, and the siege of the town and burning of the suburbs by the burghers of Ghent in 1383, caused many of the weavers to migrate to more peaceful abodes, and the industry of Ypres became almost entirely restricted to lace-making. Its subsequent capture by Louis XIV., who converted it into a strong fortress, was fatal to all prospect of revival. Ypres thus possesses now but a shadow of its former greatness, but it still contains many memorials of its golden period, which make it one of the most interesting towns in Belgium. *Diaper* (*i. e.* d'Ypres) linen takes its name from this town.

From the railway-station we first follow the Rue des Bouchers

(Vleescherstraat), at the end of which we take the Rue du Temple on the left, and then turn to the right into the Marché-au-Beurre (Botermarkt), which brings us to the GRANDE PLACE. Here stands the *CLOTH HALL, the most considerable edifice of its kind in Belgium, begun in 1201, but not completed till 1304. The façade, of simple design, is 460 ft. long, and is pierced by two rows of pointed windows, all in the same style. It is flanked by two corner-turrets, while in the centre rises the massive, square *Belfry* (230 ft.), with turrets at the angles, the oldest part of the building, the foundation stone having been laid by Count Baldwin IX. of Flanders (p. 56) in the year 1200. The edifice is said to have suggested to Sir Gilbert Scott the idea of his successful design for the Town Hall of Hamburg. The 44 statues which adorn the façade, executed by *P. Puyenbroeck* of Brussels in 1860, replace the original figures of 31 princes who bore the title of 'Count of Flanders', from Baldwin of the Iron Arm (d. ca. 879) to Charles V., with their consorts. The *Town Hall*, a charming Renaissance structure from designs by *Jan Sporeman* (1575), was attached to the E. part of the Cloth Hall in the beginning of the 17th century. The ground-floor consists of an elegant open hall, 20 ft. in width, boldly supported by columns. Entrance at the back, No. 1, opposite St. Martin's Church (porter on first floor; 1/2-1 fr.). The former *Salle Echevinale*, now the Salle des Mariages, is adorned with frescoes by *Guffens* and *Swerts*, painted in 1869 (Festal Entry of Philip the Bold of Burgundy and his wife, the last Countess of Flanders, in 1384, and other scenes from the town's history), and contains a fine modern chimney-piece by *Malfait* of Brussels, and some old wall-paintings (restored) of the Counts of Flanders from 1322 to 1476. All these are best seen by afternoon light. In the centre is a small equestrian figure of Jans I. of Brabant (1282-94), by *A. Fiers*. The whole of the first floor formerly consisted of a single large hall, which was used as a clothmarket. In 1876-84 the walls of the E. half were embellished with twelve *Mural Paintings by *Ferd. Pauwels*, representing the chief events in the history of Ypres. The series begins with the foundation of the Hospital of the Virgin in 1187 and ends with the siege of 1383 (p. 28). One of the most powerful scenes depicts the ravages of the plague in 1316. The embellishment of the W. half has been entrusted to *Degroux*. The W. wing contains the wooden pediment of the old town hall (15th cent.), besides plaster models of the statue of Baldwin in Mons (p. 180) and of a seated colossal statue of Queen Louise, consort of Leopold I.

The *CATHEDRAL OF ST. MARTIN, behind the Cloth Hall, was built in the 13th cent. on the site of an earlier edifice founded in 1083; the choir dates from 1221, the nave and aisles from 1254. The tower was added after 1434 by *Master Utenhove*. The finest parts are the choir and the portal of the S. transept with its magni-

ficent rose-window and handsome gable. The doors are good examples of rich late-Gothic carving. Between the pillars of the W. porch is a triumphal arch, constructed in 1600 by *Urbain Taillebert* of Ypres. The interior contains some fine Renaissance choir-stalls, carved by *C. van Hoveke* and *Urbain Taillebert* in 1598; old frescoes in the choir, unskilfully restored in 1826; in the choir, a winged picture of the Fall of Man and his Redemption, dating from 1525 (covered); a brazen font (16th cent.); late-Gothic organ loft. In the Sacristy are some fine old ecclesiastical vessels. A flat stone in the late-Gothic cloister marks the grave of *Jansenius* (d. 1638), Bishop of Ypres, founder of the sect named after him, which still exists in Holland (see p. 366).

To the E. of the cathedral and adjoining the Hôtel de Ville is the *Conciergerie*, an early Renaissance building.

The *Meat Market*, a double-gabled Gothic house in the Marché au Beurre, nearly opposite (to the S.W. of) the Cloth Hall, contains the *Museum* (entrance at the back, 1/2 fr.), consisting of a collection of antiquities (sword with which Counts Egmont and Hoorn are said to have been executed), ancient and modern pictures (landscape by Rubens), and drawings of several of the numerous picturesque dwelling-houses of the 14-17th cent., of which Ypres still possesses a few.

The wide Rue de Lille, opposite the Cloth Hall, leads to the S. At Nos. 36-38 in this street (on the right) is the *Belle-Gasthuis* or *Hospice Civil* (fee), an asylum for old women, founded about 1279 by Christine de Guines, widow of Salomon Belle, and rebuilt in 1616. The chapel, with statuettes of the foundress and her husband in the pediment, contains a beautiful copper candelabrum (15th cent.), a noteworthy votive painting (Madonna and Child with the donor, on a gold ground), and a polychrome votive relief, both dating from 1420. — The *Steen*, Nos. 66-68 in the same street, is a Gothic edifice of hewn stone of the 14th cent., now a brewery. At the end of the street is the church of *St. Peter*, begun in 1073; the W. portal is Romanesque; the interior has been modernized. — Other interesting houses are Nos. 115, 63-67, 52 Rue de Lille; No. 52 Rue de Dixmude, to the N. of the Cloth Hall; Nos. 47 and 43 Marché aux Bois; and Nos. 11, 15, and 19, Marché aux Bêtes. — Ypres is the seat of the Belgian *Ecole de Cavalerie*, or army riding-school.

From Ypres to Roeselare, see p. 32. — *Steam-tramway* to (20 M.) *Furnes*, see p. 31.

FROM YPRES TO POPERINGHE, 6 1/2 M., railway in 1/2 hr. Intermediate station *Vlamertinghe*. — **Poperinghe**, a town with 11.200 inhab., possesses a church of about 1300 with an interesting W. portal and a carved oaken pulpit. Hops are extensively grown in the vicinity. — Beyond Poperinghe the line crosses the French frontier and joins the Lille and Calais railway at (19 1/2 M.) *Hazebrouck* (p. 64).

Beyond Ypres the line is continued to *Comines* (p. 34), *Armentières*, and *Lille*.

2. From Ghent to Dunkirk viâ Lichtervelde, 67 M., railway in 3½-4 hrs. (fares 8 fr. 25, 6 fr. 20, 4 fr. 15 c.).

4½ M. *St. Denis-Westrem;* 6 M. *La Pinte*, where the line from Ghent to Oudenaarde, Leuze, and Mons diverges to the left (see p. 55); 7½ M. *Deurle;* 10½ M. *Deynze*, on the *Lei* or *Lys*, with an old church, the junction of the line to Courtrai (p. 56); 14 M. *Grammene*; 16 M. *Aerseele.*

20½ M. **Thielt,** an old town with 10,300 inhab., formerly a busy cloth-making place, as its Cloth Hall and Belfry indicate. Branch-line hence to (7 M.) *Ingelmünster*, see p. 33; steam-tramways to (10 M.) *Aeltre*, see p. 10, and to (13 M.) *Ardoye*, see below.

23½ M. *Pitthem;* 26 M. *Ardoye.* Steam-tramway hence to (21 M.) *Hooglede* (p. 32), viâ Roeselare (p. 32). — 31 M. *Lichtervelde*, the junction of the Bruges and Courtrai line (see p. 32). — 35 M. *Cortemarck*, the junction of the Ostend and Ypres line (see p. 28).

Next stations: *Handzaeme*, *Zarren*, *Eessen.*

42 M. **Diksmuide,** Fr. *Dixmude*, the parish-church of which contains a fine rood-loft of the beginning of the 16th cent., in the richest Flamboyant style, an Adoration of the Magi by *Jordaens* (1644), a marble font with a bronze cover of 1626, and other works of art. Dairy-farming is practised with great success in this neighbourhood, and a brisk trade in butter is carried on with England.

From Diksmuide to Nieuport, 11 M., railway in ½-¾ hr. — 5 M. *Pervyse;* 8 M. *Ramscappelle.*

9½ M. *Nieuport* (Ville de Liège; Hôt. Breidel en de Coning, at the station), the town, a small and quiet place on the *Yser*, with 3500 inhab., formerly fortified, and noted for its obstinate resistance to the French in 1489. The most interesting buildings are the *Cloth Hall* of 1480, with a lately restored *Belfry*, and the Gothic *Church*. Outside the town, on the side next the sea, is a *Lighthouse* built in 1289.

11 M. **Nieuport-Bains** (*Hôtel des Bains*, pens. 8-10, board 5 fr.; **Hôtel Prévost;* R., L., & A. 3½, B. 1, déj. 2½, D. 3½, pens. 8-10, board 5 fr.; **Grand Hôt. de la Digue;* R. 2-3, déj. 2, D. 3, pens. 6-10 fr.; *Hôt. de la Mer*, unpretending), the watering-place, consists, besides the above hotels, of the *Cursaal*, a row of villas, and a small Roman Catholic church. As at other Belgian watering-places a *Digue* has been constructed along the dunes, at one end of which is an *Estacade* (see p. 5), ¾ M. long, protecting the entrance to the Yser and forming an admirable promenade. Fine view of Ostend and Dunkirk. The sea recedes a long way at low tide, exposing a vast stretch of sand. Good sea-bathing (75 c.). — Steam-tramway from Nieuport to Ostend see p. 3. — *Oostduinkerke* and *La Panne*, see p. 7.

48 M. *Oostkerke;* 49 M. *Ave-Cappelle.*

51½ M. **Furnes,** Flemish *Veurne (Hôtel de la Noble Rose)*, now a dull town with 4000 inhab., was formerly of much greater importance. The *Hôtel de Ville* in the quaint old Grand' Place, a Renaissance structure of 1596-1612 by Lieven Lukas, contains some interesting wall-hangings of Spanish leather, a chimney-piece with representations of still-life by Snyders (?), old Flemish tapestry, and two finely-carved doors (1623). Adjacent is the old *Chatellenie*, now the *Palais de Justice*, built by Sylvanus Boulin in 1612-1628. The antechamber on the first floor was the former meeting place of the Inquisition; the adjoining chapel has a timber roof and good

wood-carvings in the choir. The tall *Belfry*, ending in a spire, was erected in 1624. The *Church of St. Walburga* is of very ancient origin; the present building was designed at the beginning of the 14th cent. on so extensive a scale that only the choir, with its radiating chapels, has been completed. It contains finely carved choir-stalls (beginning of 17th cent.), besides a Descent from the Cross attributed to Pourbus and a reliquary of the 15th cent. (in the sacristy). On the E. side of the Grand' Place rises the castellated *Corps de Garde Espagnol* (13-14th cent.), adjoined by the Gothic *Pavillon des Officiers Espagnols* (15th cent.), both now undergoing restoration for the reception of the municipal museum and library. The *Church of St. Nicholas*, with a huge, unfinished tower, dates from the 14th century. Many strangers are attracted to Furnes by the great procession which has taken place here annually since 1650 on the last Sunday in July. The twelve Stations of the Cross are dramatically represented on this occasion by the members of the *Confrérie de la Sodalité*, with the help of wooden figures. — Steam-tramway to Ostend, see p. 3; to Ypres, see p. 29. — About 3½ M. to the W. of Furnes is *La Panne* (p. 7).

The next station, *Adinkerke*, is the last in Belgium. *Ghyvelde* is the first French station. Then, *Zuydcote*, *Roosendael*, *Tente-Verte*.

67 M. **Dunkirk**, French *Dunkerque (Grand Hôtel; *Chapeau Rouge; Hôtel de Flandre)*, a strongly-fortified town with 38,000 inhab., in the Département du Nord, was taken by the English in 1388, by the Spaniards in 1583, again by the English during the Protectorate in 1658, and was finally purchased by Louis XIV. from Charles II. in 1662. It is now a busy commercial place and fishing-station. A considerable English community resides here (English church). Comp. *Baedeker's Northern France*.

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3. From Bruges to Courtrai, 33 M., railway in 1½-2 hrs. (fares 4 fr. 5, 3 fr. 5, 2 fr. 5 c.). Stations *Lophem* and *Zedelgem*. — 11 M. **Thourout**, see p. 28. — 14 M. *Lichtervelde*, see p. 31. Then *Gits* and *Beveren*.

19 M. **Roeselare**, French *Roulers (Duc de Brabant)*, a town with 20,200 inhab., high above which rises the handsome Gothic tower of the church of St. Michael. Roeselare carries on a busy trade in linen goods. Here, on 13th July, 1794, a fierce conflict took place between the Austrians under Clerfait, and the French under Pichegru and Macdonald, in which the latter were victorious. This defeat was the prelude to that of Fleurus (p. 203), thirteen days later.

Branch-line to Ypres, 14 M. in ¾ hr. (fares 2 fr., 1 fr. 40, 90 c.). Stations *Moorslede-Passchendaele*, *Zonnebeke*, *Ypres* (p. 28). — From Roeselare to Menin, 11 M., branch-railway in 25-40 min. (fares 1 fr. 40, 1 fr. 5, 70 c.). Stations *Beythem*, *Ledeghem-Dadizeele*, *Menin* (p. 34). — To *Hooghlede* and to *Ardoye*, see p. 31.

21 M. *Rumbeke* possesses a fine Gothic church and a château of Count de Thiennes. 23½ M. *Iseghem*, with 9000 inhab., con-

tains numerous linen-factories. Tobacco is extensively cultivated in the environs. Between Iseghem and (26 M.) *Ingelmünster*, a small town with extensive carpet-manufactories, is the handsome château of Baron Gillés. — From Ingelmünster branch-lines diverge to *Thielt* (p. 31) and to *Waereghem* (see p. 55). — 28 M. *Lendelede;* 30 M. *Heule*, the Gothic church of which has a clumsy tower. Near Courtrai the train crosses the *Lei* (or *Lys*).

33 M. *Courtrai*, see p. 56.

6. From Brussels to Courtrai and Ypres.

Railway from Brussels to *Courtrai*, 54 M., in 2-2½ hrs. (fares 6 fr. 60, 4 fr. 95, 3 fr. 30 c.; express 8 fr. 25, 6 fr. 20, 4 fr. 15 c.); from Courtrai to *Ypres*, 21 M., in 1 hr. (fares 2 fr. 60, 1 fr. 95, 1 fr. 30 c.). — Departure in Brussels from the *Station du Nord* (p. 72).

From Brussels to (15 M.) *Denderleeuw*, see p. 11. The line to Ghent and Ostend (R. 3) here diverges to the N.W., and that to Grammont and Ath-Jurbise (p. 69) to the S.W. Our line enters E. Flanders, and passes *Haeltert*, *Burst* (branch to Alost), and *Herzeele*. 27 M. *Sotteghem*, a small town of 2900 inhab., with several boot and shoe manufactories, is the junction of the Ghent and Grammont line (R. 20) and of a line to Ellezelles (p. 70).

The next stations are *Roosbarst*, *Boucle-St. Denis-Nederzwalm*, and *Eename*.

38 M. **Oudenaarde,** Fr. *Audenarde* (*Pomme d'Or*, Grand' Place; *Saumon*, Rue Haute, both near the Hôtel de Ville; *Hôtel de Bruxelles*, with café, opposite the station), a very ancient town with 5700 inhab., situated on the Schelde, possesses manufactories of linen and cotton goods. It was the birthplace of Margaret of Parma (b. 1522), regent of the Netherlands under Philip II., a natural daughter of Emp. Charles V. and Johanna van der Gheenst. Under the walls of the town, on 11th July, 1708, the Allies commanded by Marlborough and Prince Eugene of Savoy gained a decisive victory over the French. An hour is sufficient for a visit to the beautiful Hôtel de Ville, or town-hall.

The street to the right, nearly opposite the station, leads in 10 min. to the centre of the town. At the entrance to the town stands a monument (by *Geefs*) to volunteers from Oudenaarde who perished in Mexico while serving under Emp. Maximilian.

We next reach the Place in which is situated the ***Town Hall*, a small, but very elegant building, erected in the late-Gothic style by *H. van Peede* and *W. de Ronde* in 1525-35, and recently restored. The ground-floor consists of a pointed hall borne by columns and above it are two stories with pointed windows. The tower which rises from the pointed hall in the centre of the façade is particularly rich. It consists of five stories, and is covered with a crown-shaped roof. The numerous statuettes with which the building was once embellished have all disappeared. We ascend the

flight of steps opposite the Hôtel Pomme d'Or, leading to the *Salle des Pas Perdus*, which contains a late-Gothic chimney-piece. Passing through the door beyond, to the right, we find an attendant (50 c.), who opens the council-chamber. The portal of this room, a masterpiece of wood-carving, was executed by *Paul van Schelden* in the Renaissance style in 1531; the handsome late-Gothic chimney-piece dates from 1529.

In the S.E. corner of the Place, to the right as we quit the town-hall, is the *Church of St. Walburga*, partly in the Romanesque style of the 12th cent., and partly in the Gothic style of the 14th and 15th, with a very prominent transept. The massive and well-proportioned tower has unfortunately been left unfinished. The interior contains paintings by De Crayer, Van Thulden, and others, and a rich polychrome reredos of the late Renaissance (first chapel on the N. side).

The church of *Notre Dame de Pamele*, 8 min. farther to the S., on the other bank of the Schelde, an interesting example of the transition style of the 13th cent., with later additions and an octangular tower above the cross, has recently been successfully restored. It contains two sarcophagus-monuments of 1504 and 1616.

From Oudenaarde to *Ghent* or *Mons*, see p. 55. — Steam-tramway to (11½ M.) *Deynze*, see p. 31.

The next stations are *Peteghem* and *Anseghem*, the first place in West Flanders, whence a branch-line runs to Waereghem and Ingelmünster (p. 33). Then *Vichte* and *Deerlyck*.

54 M. **Courtrai,** see p. 56.

58½ M. *Wevelyhem*. 61½ M. *Menin*, Flem. *Meenen*, a town on the Lei, with 11,700 inhab., once fortified, where the Prussian General Scharnhorst (d. 1813) first distinguished himself against the French. Branch-line hence to Roeselare, see p. 32; another runs S. to St. Amand in France. — 65 M. *Wervicq*, with 7000 inhab., possesses a number of tobacco-manufactories; the Church of St. Medardus dates from the 14th century. The right bank of the Lei or Lys here is French territory. — 67 M. *Comines*, formerly a fortified town, was the birthplace of the historian Philip of Comines (d. 1509). Branch-lines hence to *Lille* and to *Armentières* in France, see p. 64. — 69½ M. *Houthem*.

75 M. *Ypres*, see p. 28.

7. Ghent, French *Gand*.

Arrival. Ghent has three railway-stations: 1. *Station du Chemin de Fer de l'Etat* (Pl. D, 5. 6), on the S. side of the town, for the trains of the government-lines to Brussels, Antwerp, Terneuzen, Oudenaarde, Malines, Bruges, Courtrai, and Braine-le-Comte. — 2. *Station du Pays de Waes* (Pl. E. 3. 4), for the trains through the Waesland to Antwerp (R. 10). — 3. *Station d'Eecloo* (Pl. E. 3), for the trains to Terneuzen (p. 10) and Bruges viâ Eecloo (p. 10). The last two, adjoining each other, are on the E. side of the town, 1 M. from the government-station.

Hotels. *Hôtel de la Poste (Pl. c; C, 5), Place d'Armes 13; Hôtel

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Royal (Pl. b; C, 5), Place d'Armes 7; charges at both these: R. from 3, L. 1/2-1, A. 1, B. 1½, déj. 3, D. 4, pens. 12 fr. — Hôtel de Vienne (Pl. a; C, 4), in the Marché aux Grains, R., L., & A. 2½-4, B. 1¼, déj. 3½, D. 4, pens. 8, omn. ½ fr.; café adjoining; Hôtel de l'Etoile (Pl. d; C, 4), Rue de l'Etoile 27, near the Marché aux Grains, R., L., & A. 3½, D. 2, pens. 10 fr.; Hôtel d'Allemagne, Marché aux Grains, unpretending, well spoken of, R. & B. 3, D. 2 fr.; Aux Armes de Zeelande, Marché aux Grains. — At the *Government Station:* Grande Cour Royale, Rue de la Station 3; Hôtel de la Paix, well spoken of, opposite the station, with restaurant; etc.

Restaurants. **Mottez*, Avenue Place d'Armes 3; *Bouard*, Rue Courte de la Croix 2, near the cathedral; *Lion d'Or*, Place du Lion d'Or, near the Hôtel de Ville; *Rocher de Cancale* (also rooms), corner of the Marché aux Oiseaux and the Rue Courte du Jour (Pl. D, 5; 'plat du jour', 75 c.); *Taverne St. Jean*, Marché aux Oiseaux 2; *Taverne de l'Opéra*, opposite the Theatre, at the corner of the Place d'Armes; *Klaus*, Rue de la Crapaudière 7, next the University (Munich beer); *Rotonde*, Boulevard de la Citadelle.

Cafes. **Grand Café*, Rue Longue du Marais, near the Place d'Armes, also a restaurant; **Café des Arcades*, on the E. side of the Place d'Armes (Pl. C, 5), also restaurant; *Café Royal*, in the Theatre (Pl. 25), etc. — *Uitzet*, a kind of strong beer brewed in Ghent, is famous; best at the *Fleur de Blé* (Korenbloem), Rue d'Akkerghem (Pl. A, B, 4, 5).

Cabs per drive 1 fr.; first hour 2, each following hour 1½ fr.; after 11 p. m., per drive 1½ fr.; open cab., ½ fr. extra per hr. — **Tramway**, see Plan.

Theatre (Pl. 25; C, 5), adjoining the Place d'Armes. Boxes and stalls 5, parquet 2½, pit 1 fr. Performances (in French) in winter only. *Flemish Theatre* or *Minard-Schouwburg* (Pl. 26; D, 5), Rue Neuve St. Pierre; *Eden Theatre*, Rue Courte du Jour (a theatre of varieties).

Post and Telegraph Office (Pl. 22; C, 5), adjoining the Theatre, and opposite the Palais de Justice; other telegraph-offices at the government-station and the Marché aux Légumes.

English Church *(St. John's)*. Place St. Jacques; services at 10.30 and 6.30; Communion at 8.45 a m., except on 1st and 3rd Sun. of each month; chaplain, *Rev. T. S. Cunningham*, 37 Rue de l'Ecole, Mt. St. Amand. — *Sailors' Institute*, at the Docks; concerts on alternate Tues. & Frid.

American Consul, *Mr. John B. Osborne*, Rue des Champs 12. — **English Vice-Consul,** *Mr. Hallett*, Rue Fiévé 30.

Physicians (English-speaking). *Dr. J. Morel-Davis*, Hospice Ghislain; *Dr. Eeman*, Rue Digue de Brabant 95. – **English Chemist,** *Moriarty*, Rue Guillaume Tell 7.

Principal Attractions: Cathedral (p. 38), view from the tower of St. Bavon or from the Belfry (p. 43); Hôtel de Ville, exterior only (p. 44); Marché du Vendredi (p. 45), Marché aux Herbes (p. 49), Marché aux Grains (p. 48), Abbey of St. Bavon (p. 46), larger or smaller Béguinage (pp. 47, 48), the latter being quainter and more easily reached.

Ghent or *Gand*, the capital of E. Flanders, with 150,000 inhab., lies on the *Schelde* and the *Lei (Lys)*, as well as on the insignificant *Lieve* and *Moere*, which flow through the city in numerous arms, crossed by more than 100 bridges of various kinds. The city is of considerable extent, being upwards of 6 M. in circumference, and covering an area of 5750 acres, part of which, however, is occupied with gardens and bleaching-grounds. A wide canal, originally constructed in order to protect the town from inundations, and recently enlarged and deepened, falls into the Schelde at Terneuzen (p. 10), and thus connects the city with the sea, but since the separation of Belgium from Holland has been comparatively little used on account of the heavy imposts levied by the latter on vessels passing through. Another canal (*Coupure*, p. 52) connects the Lei with the canal

from Bruges to Ostend, which is in its turn connected by the 'New Canal' (Canal de Raccordement) with the Canal from Terneuzen (p. 10). Corn, rape-oil, and flax are important articles of commerce, but the products for which Ghent has long been famous are cotton and linen goods, dyed-leather wares, and lace. The large linen-factory 'La Lys' (Pl. A, 3, 4) employs about 3000 operatives. Of late the engine-factories of Ghent have become considerable.

Ghent is mentioned in history as early as the 7th century. At the beginning of the 13th cent., when the County of Artois was united to France, Ghent became the capital of Flanders and the usual residence of the Counts. At a very early period a spirit of independence developed itself among the inhabitants, more especially the weavers; and they succeeded in obtaining from their sovereigns those concessions which form the foundation of constitutional liberty. At one period the citizens had become so powerful and warlike that they succeeded in repulsing an English army of 24,000 men, under Edward I. (1297), and a few years later they were the principal combatants in the 'Battle of Spurs' (p. 57), to the issue of which their bravery mainly contributed. Their subjection to the Counts of Flanders and the Dukes of Burgundy appears to have been little more than nominal; for whenever these princes attempted to levy a tax which was unpopular with the citizens, the latter sounded their alarm-bell, flew to arms, and expelled the obnoxious officials appointed to exact payment. During the 13-15th centuries revolutions seem almost to have been the order of the day at Ghent. John of Gaunt (d. 1399) was born here.

One of the most remarkable characters of his age was *Jacques Van Artevelde*, the celebrated 'Brewer of Ghent' (born 1290), a clever and ambitious demagogue, who, though of noble family, is said to have caused himself to be enrolled as a member of the Guild of Brewers in order to ingratiate himself with the lower classes. Owing to his wealth, ability, and remarkable eloquence, he acquired immense influence, and in 1337 was appointed 'Captain of Ghent'. He was an ally of Edward III. in the war between England and France (1335-45), in which the democratic party of Ghent supported the former, and the Counts of Flanders the latter; and it is recorded that Edward condescended to flatter him by the title of 'dear gossip'. For seven years Artevelde reigned supreme at Ghent, putting to death all who had the misfortune to displease him, banishing the nobles and those who betrayed symptoms of attachment to their sovereign, and appointing magistrates who were the mere slaves of his will. Artevelde at length proposed that the son of Edward should be elected Count of Flanders, a scheme so distasteful to the Ghenters that an insurrection broke out, and Jacques was slain in his own house on July 17th, 1345, by Gerard Denys, the leader of his opponents. During this period, in consequence of the alliance with Ghent, the manufacture of wool became more ex-

tensively known and practised in England. Ghent also realised vast profits from its English trade, a circumstance which induced the citizens to submit so long to the despotic rule of Jacques, to whom they owed their advantageous connection with England.

Philip Van Artevelde, son of Jacques, and godson of Queen Philippa of England, possessed all the ambition but little of the talent of his father. He was appointed dictator by the democratic party in 1381, during the civil war against Count Louis of Flanders, surnamed 'van Maele', and his administration was at first salutary and judicious, but he soon began to act with all the caprice of a despot. In May, 1382, when Ghent was reduced to extremities by famine, and the citizens had resolved to surrender, Philip counselled them to make a final venture, rather than submit to the humiliating conditions offered by the Count. He accordingly marched at the head of 5000 men to Bruges, and signally defeated Louis, who sallied forth to meet them. Elated by this success, Philip now assumed the title of Regent of Flanders, and established himself at Ghent in a style of great magnificence. His career, however, was brief. At the end of 1382 war again broke out, chiefly owing to the impolitic and arrogant conduct of Philip himself, and Charles VI. of France marched against Flanders. Philip was defeated and slain at the disastrous Battle of Roosebeke (Nov. 27th, 1382), where 20,000 Flemings are said to have perished. The city was obliged to submit to the Count, and after his death came into the possession of Burgundy.

The turbulent spirit of the Ghenters ultimately proved their ruin. In 1448, when Philippe le Bon of Burgundy imposed a heavy tax on salt, they openly declared war against him; and the best proof of the vastness of their resources is that they succeeded in carrying on the war for a period of five years (1448-53). The day of retribution and humiliation, however, at length arrived, and the burghers, brave but undisciplined, were compelled to succumb. On 23rd July, 1453, they were defeated at Gavre (p. 55) on the Schelde, and lost no fewer than 16,000 men. Philip now levied enormous contributions on the city; the corporation and principal citizens were compelled to march out at the gate with halters round their necks, and to kiss the dust at the feet of their conqueror; and the most valuable privileges of the city were suspended or cancelled.

In 1477 the nuptials of the Archduke Maximilian were celebrated at Ghent with Mary of Burgundy, heiress of Charles the Bold, who by her marriage brought the wealthy Netherlands into the power of Austria (see p. 17). On the same occasion the first general constitution of the Netherlands *(Het Groot Privilegie)*, granted by Mary, was promulgated here. Here, too, on 24th Feb., 1500, the Emperor Charles V. was born in the *Cour du Prince*, a palace of the Counts of Flanders long since destroyed, but the name of which survives

in a street (see p. 51). During his reign Ghent was one of the largest and wealthiest cities in Europe, and consisted of 35,000 houses with a population of 175,000 souls. Charles V. is said to have boasted jestingly to Francis I. of France: '*Mon Gant* (glove), *Paris danserait dedans*'. The turbulent spirit of the citizens having again manifested itself in various ebullitions, the emperor caused a *Citadel (Het Spanjaards Kasteel)* to be erected near the Antwerp Gate in 1540, for the purpose of keeping them in check. No trace of the structure now remains. Counts Egmont and Hoorn were imprisoned in this castle in 1568 for several months before their execution. Within its precincts lay the ancient Abbey of St. Bavon (p. 46). The moats of the old citadel have recently been filled up, and the remains of the ramparts removed to make room for new streets.

From the station of the Government line (p. 34) the broad new Rue de Flandre (Pl. D, 5) leads towards the inner town, to the Place Laurent, a square built over a covered arm of the Schelde and named after the historian and jurist Fr. Laurent (d. 1887). In the square is the monument of *L. Bauwens* (d. 1822), the industrialist, by P. Devigne-Quyo. To the right (N.) of the monument, on the Schelde, which in the Middle Ages here marked the boundary between the German Empire and France, rises the Chateau de Gérard le Diable or *Geerardduivelsteen* (13th cent.), the stronghold of an aristocratic family, now used as firemen's barracks and for the provincial archives. To inspect the interesting crypt, apply to the Concierge des Archives, Place de l'Evêché (p. 43). The building is about to be restored.

From the Place Laurent the Rue de Limbourg leads to the cathedral.

The ***Cathedral of St. Bavon,** or *Sint Baafs* (Pl. D, 4), externally a plain and unattractive Gothic structure, is in the interior one of the most richly-decorated churches in Belgium. The crypt was consecrated in 941, the W. portions about 1228; the choir was founded in 1274, and completed in 1300; the late-Gothic chapels date from the 15th cent.; and the nave and transept were completed in 1533-54. During the same century the church suffered severely from Puritanical outrages. The tower and the W. and S. portals have recently been skilfully restored; and the restoration of the interior is also nearly completed.

The Interior is of noble proportions, and rests on massive square pillars with projecting half-columns. The removal of the whitewash now permits the artistic effect of the different coloured stones to be seen. (The Cathedral is open for the inspection of its art-treasures from 10 a.m.; between 12 and 4 admission is obtained by knocking loudly on the central door; fee to the sacristan who opens the chapels, 1 fr. each person.)

On the upper walls of the Nave are the names and armorial

bearings of Knights of the Golden Fleece, the last chapter of which was held here by Philip II. of Spain in 1559. To the left (N.) of the portal is the font at which Charles V. was baptised in 1500. The **Pulpit*, by *Delvaux* (1745), half in oak, half in marble, represents the Tree of Life, with an allegory of Time and Truth; it is the best example of Belgian sculpture in the 18th century.

S. Aisle. 1st Chapel: *G. de Crayer*, Beheading of John the Baptist (1657). — 3rd, behind the pulpit: *De Cauwer*, Baptism of Christ.

North Aisle. 1st Chapel: *Rombouts*, Descent from the Cross; *A. Janssens*, Pietà. — The 3rd Chapel is embellished with tasteful modern ornamentation in the Gothic style. — 4th: *De Crayer*, Assumption. A marble slab opposite records the names of the priests who refused to recognise Bishop Lebrun, appointed by Napoleon in 1813.

Transept. To the right and left of the entrance to the choir are statues of the Apostles by *C. van Poucke*, 1782. — Ten steps lead up to the choir.

Choir. The walls are partly covered with black marble, and the balustrades are of white or variegated marble. The high-altar is adorned with a *Statue of St. Bavon* in his ducal robes, hovering among the clouds, by *Verbruggen* (17th cent.). The choir-stalls are of carved mahogany. The scenes in grisaille from the Old and New Testament are by *Van Reysschoot* (1774). The four massive copper *Candlesticks* bearing the English arms are believed once to have decorated St. Paul's in London, and to have been sold during the Protectorate of Cromwell. On each side of the choir, adjoining the altar, are two monuments to bishops, with large sculptures of the 17th and 18th cent., the best of them being that of *Bishop A. Triest* by *Duquesnoy* (1654), the first to the left.

Retro-Choir, beginning by the S. transept. 1st Chapel: **Pourbus*, Christ among the doctors; most of the heads are portraits: left, near the frame, Alva, Charles V., Philip II., and the master himself; on the inner wings the Baptism and Circumcision, on the outer the Saviour and the donor (Viglius) of the picture, 1571. — 2nd: Monument to the brothers Goethals, by *Parmentier*, 1846. — 3rd: *Gerard van der Meire* (p. xli), Christ between the malefactors, with Moses striking water from the rock and the Raising of the brazen serpent on the wings, the whole of mediocre merit. — By the choir-screen, monument of *Bishop Van Smet* (d. 1741). — 4th and 5th: Nothing worthy of note. — We now ascend the steps.

6th: ***Jan* and *Hubert van Eyck*, Adoration of the Immaculate Lamb, 'præstantissima tabula, qua representatur triumphus Agni Dei, etsi quidam improprie dicunt Adami et Evæ, opus sane præclarum et admirandum' (*Guicciardini*, 1560; comp. also p. xxxix). This work originally consisted of twelve sections, but is in part only in its original place, the wings being now, with the exception of the Adam and Eve (at Brussels, p. 101), in the gallery of Berlin.

'In the centre of the altarpiece, and on a panel which overtops all the others, the noble and dignified figure of Christ sits enthroned in the prime of manhood with a short black beard, a broad forehead, and black eyes. On his head is the white tiara, ornamented with a profusion of diamonds, pearls, and amethysts. Two dark lappets fall on either side of the grave and youthful face. The throne of black damask is embroidered with gold; the tiara relieved on a golden ground covered with inscriptions in semicircular lines. Christ holds in his left hand a sceptre of splendid workmanship, and with two fingers of his right he gives his blessing to the world. The gorgeous red mantle which completely enshrouds his form is fastened at the breast by a large jewelled brooch. The mantle itself is bordered with a double row of pearls and amethysts. The feet rest on a golden pedestal, carpeted with black, and on the dark ground, which is cut into perspective squares by lines of gold, lies a richly-jewelled open-worked crown, emblematic of martyrdom. This figure of the Redeemer is grandly imposing; the mantle, though laden with precious stones, in obedience to a somewhat literal interpretation of Scripture, falls from the shoulders and over the knee to the feet in ample and simple folds. The colour of the flesh is powerful, brown, and glowing, and full of vigour, that of the vestments strong and rich. The hands are well drawn, perhaps a little contracted in the muscles, but still of startling realism. — On the right of Christ the Virgin sits in her traditional robe of blue; her long fair hair, bound to the forehead by a diadem, flowing in waves down her shoulders. With most graceful hands she holds a book, and pensively looks with a placid and untroubled eye into space. On the left of the Eternal, St. John the Baptist rests, long-haired and bearded, austere in expression, splendid in form, and covered with a broad, flowing, green drapery. On the spectator's right of St. John the Baptist, St. Cecilia, in a black brocade, plays on an oaken organ supported by three or four angels with viols or harps. On the left of the Virgin a similar but less beautiful group of singing choristers standing in front of an oaken desk, the foremost of them dressed in rich and heavy red brocade. (Van Mander declares that the angels who sing are so artfully done that we mark the difference of keys in which their voices are pitched.) — On the spectator's right of St. Cecilia once stood the naked figure of Eve, now removed to the Brussels museum — a figure upon which the painter seems to have concentrated all his knowledge of perspective as applied to the human form and its anatomical development. Counterpart to Eve, and once on the left side of the picture, Adam is equally remarkable for correctness of proportion and natural realism. Here again the master's science in optical perspective is conspicuous, and the height of the figure above the eye is fitly considered. (Above the figures of Adam and Eve are miniature groups of the sacrifices of Cain and Abel and the death of Abel.).'

'Christ, by his position, presides over the sacrifice of the Lamb as represented in the lower panels of the shrine. The scene of the sacrifice is laid in a landscape formed of green hills receding in varied and pleasing lines from the foreground to the extreme distance. A Flemish city, meant, no doubt, to represent Jerusalem, is visible chiefly in the background to the right; but churches and monasteries, built in the style of the early edifices of the Netherlands and Rhine country, boldly raise their domes and towers above every part of the horizon, and are sharply defined on a sky of pale grey gradually merging into a deeper hue. The trees, which occupy the middle ground, are not of high growth, nor are they very different in colour from the undulating meadows in which they stand. They are interspersed here and there with cypresses, and on the left is a small date-palm. The centre of the picture is all meadow and green slope, from a foreground strewed with daisies and dandelions to the distant blue hills.'

'In the very centre of the picture a square altar is hung with red damask and covered with white cloth. Here stands a lamb, from whose breast a stream of blood issues into a crystal glass. Angels kneel round the altar with parti-coloured wings and variegated dresses, many of them

praying with joined hands, others holding aloft the emblems of the passion, two in front waving censers. From a slight depression of the ground to the right, a little behind the altar, a numerous band of female saints is issuing, all in rich and varied costumes, fair hair floating over their shoulders, and palms in their hands; foremost may be noticed St. Barbara with the tower and St. Agnes. From a similar opening on the left, popes, cardinals, bishops, monks, and minor clergy advance, some holding croziers and crosses, other palms. This, as it were, forms one phase of the adoration. In the centre near the base of the picture a small octagonal fountain of stone, with an iron jet and tiny spouts, projects a stream into a rill, whose pebbly bottom is seen through the pellucid water. The fountain and the altar, with vanishing points on different horizons, prove the Van Eycks to have been unacquainted with the science of linear perspective. Two distinct groups are in adoration on each side of the fountain. That on the right comprises the twelve apostles, in light greyish violet cloaks kneeling bare-footed on the sward, with long hair and beards, expressing in their noble faces the intensity of their faith. On their right stands a gorgeous array of three popes, two cardinal monks, seven bishops, and a miscellaneous crowd of church and laymen. The group on the left of the fountain is composed of kings and princes in various costumes, the foremost of them kneeling, the rest standing, none finer than that of a dark bearded man in a red cloth cap stepping forward in full front towards the spectator, dressed in a dark blue mantle, and holding a sprig of myrtle. The whole of the standing figures command prolonged attention from the variety of the attitudes and expressions, the stern resolution of some, the eager glances of others, the pious resignation and contemplative serenity of the remainder. The faithful who have thus reached the scene of the sacrifice are surrounded by a perfect wilderness of flowering shrubs, lilies, and other beautiful plants, and remain in quiet contemplation of the Lamb.'

'Numerous worshippers besides are represented on the wings of the triptych, moving towards the place of worship. On the left is a band of crusaders, the foremost of whom, on a dapple grey charger, is clad in armour with an undercoat of green slashed stuff, a crown of laurel on his brow, and a lance in his hand. On his left two knights are riding, also in complete armour, one on a white, the other on a brown charger, carrying lances with streamers. Next to the third figure, a nobleman in a fur cap bestrides an ass, whose ears appear above the press; on his left a crowned monarch on a black horse; behind them a crowd of kings and princes. In rear of them, and in the last panel to the left, Hubert Van Eyck with long brown hair, in a dark cap, the fur peak of which is turned up, ambles forward on a spirited white pony. He is dressed in blue velvet lined with grey fur; his saddle has long green housings. In the same line with him two riders are mounted on sorrel nags, and next them again a man in a black turban and dark brown dress trimmed with fur, whom historians agree in calling John Van Eyck. The face is turned towards Hubert, and therefore away from the direction taken by the cavalcade; further in rear are several horsemen. The two groups proceed along a sandy path, which yields under the horses' hoofs, and seems to have been formed by the detritus of a block of stony ground rising perpendicularly behind, on each side of which the view extends to a rich landscape, with towns and churches in the distance on one hand, and a beautiful vista of blue and snow mountains on the other. White fleecy clouds float in the sky. There is not to be found in the whole Flemish school a picture in which human figures are grouped, designed, or painted with so much perfection as in this of the mystic Lamb. Nor is it possible to find a more complete or better distributed composition, more natural attitudes, or more dignified expression. Nowhere in the pictures of the early part of the 15th century can such airy landscape be met. Nor is the talent of the master confined to the appropriate representation of the human form, his skill extends alike to the brute creation. The horses, whose caparisons are of the most precious kind, are admirably drawn and in excellent movement. One charger stretches

his neck to lessen the pressure of the bit; another champs the curb with Flemish phlegma; a third throws his head down between his fore legs; the pony ridden by Hubert Van Eyck betrays a natural fire, and frets under the restraint put upon it.'

'On the right side of the altarpiece we see a noble band of ascetics with tangled hair and beards and deep complexions, dressed in frock and cowl, with staves and rosaries, moving round the base of a rocky bank, the summit of which is wooded and interspersed with palms and orange trees. Two female saints, one of them the Magdalene, bring up the rear of the hermit band, which moves out of a grove of orange trees with glossy leaves and yellow fruit. In the next panel to the right, and in a similar landscape, St. Christopher, pole in hand, in a long red cloak of inelegant folds, overtops the rest of his companions — pilgrims with grim and solemn faces. Here a palm and a cypress are painted with surprising fidelity.'

'The altarpiece, when closed, has not the all-absorbing interest of its principal scenes when open. It is subdivided first into two parts, in the upper portion of which is the Annunciation, in the lower the portraits of Jodocus Vydts and his wife, and imitated statues of St. John the Baptist and St. John the Evangelist. In the semicircular projection of the upper central panel are the Sibyls, whilst half figures of Zachariah and Micah are placed in the semicircles above the annunciate angel and Virgin. With the exception of Jodocus and his wife and the Annunciation, the whole of this outer part of the panels may have been executed under supervision by the pupils of the Van Eycks.' — *Crowe & Cavalcaselle. The Early Flemish Painters. 2nd Ed. 1872.*

This work, the most extensive and imposing of the Flemish School, has undergone various vicissitudes. Philip II. endeavoured to obtain possession of it, but at length was obliged to be satisfied with a copy executed for him by Coxie. In 1566 it was with difficulty rescued from Puritanical outrage, and in 1641 saved from danger of burning. An expression of disapproval by the Emp. Joseph II., in 1784, regarding the nude figures of Adam and Eve induced the churchwardens to keep the picture under lock and key. In 1794 it was taken to Paris, and when it was restored in 1815 the central pictures only were replaced in their original positions, while the wings were ignorantly, or from avaricious motives, sold to a dealer, from whom they were purchased by the museum of Berlin for 410,000 fr. The two wings with Adam and Eve were kept concealed at Ghent, as being unsuitable for a church, down to 1861, when they were removed to the museum at Brussels. The missing wings are replaced by copies with variations by Coxie.

The work was begun by Hubert van Eyck for Jodocus Vyts, an important patrician of Ghent, and his wife Isabella Burluut, about the year 1420, and finished by John in 1432. The share which each of the brothers took in this work cannot be precisely ascertained. The central piece, and the figures of God the Father, Mary, John, Adam, and Eve, are usually attributed to Hubert, and the rest of the work to his brother.

7th Chapel: *Honthorst*, Pietà; at the side, *De Crayer*, Christ on the Cross. — 8th: Monuments of *Bishops Ph. E.* and *A. van der Noot*, of the 18th cent., with a Scourging of Christ and a Virgin, by *Helderenberg* and *Verschaffelt.* — 9th. The altarpiece, re-

presenting the so-called Betrothal of St. Catharine with the Infant Christ, and the Virgin with the holy women, is by *Roose*, surnamed *Liemaeckere*. — 10th: **Rubens*, St. Bavon renounces his military career in order to assume the cowl. The figure of the saint is said to represent the master himself in the upper part of the picture, where he is received on the steps of the church by a priest, after having distributed all his property among the poor. To the left are two women, said to be portraits of the two wives of Rubens, both in the costume of that period; one of them appears to be disengaging a chain from her neck, as if she would follow the example of the saint. At the altar: *O. Vaenius*, Raising of Lazarus, adjoining which is the monument of *Bishop Damant* (d. 1609). — We now descend the steps to visit the rest of the chapels, which, however, contain little of special merit except *M. Coxie's* Seven Works of Mercy (in the 15th and last).

The Sacristy contains the *Treasury*, with the silver reliquary of St. Macarius (Châsse de St. Macaire), a Renaissance work of 1616.

Of the Crypt beneath the choir the W. parts only, resting on low pillars, belong to the original structure, which was consecrated in 941. The E. part, with its numerous chapels, is Gothic. Hubert van Eyck and his sister Margaret are buried here.

The Tower (446 steps) affords a much finer *View than the Belfry (fee 2 fr. for 1-4 persons; apply to the verger in the sacristy).

The modern *Episcopal Palace* is on the E. side of the church. Adjacent is the building containing the rich *Archives* of E. Flanders.

The **Belfry** (*Belfrood*, or *Beffroi*; Pl. C, 4), a lofty square tower which has attained two-thirds only of the projected height, rises near the cathedral, almost in the centre of the city, of which it commands a fine panorama. In 1839-53 it was provided with an iron spire. According to a note written upon the original design, which is preserved in the city archives, the construction was begun in 1183; in 1339 the works were suspended. Etymologists differ as to the origin of the word 'belfrood' or belfry, but the most probable derivation is from *bell* (Dutch *bellen*, to sound, to ring) and *frood* or *fried* (jurisdiction). One of the first privileges usually obtained by the burghers from their feudal lords was permission to erect one of these watch or bell-towers, from which peals were rung on all important occasions to summon the people to council or to arms.

The concierge, who accompanies visitors to the top of the tower (1 pers. 1 fr., more for a party), lives in the tower itself, entrance in the St. Janstraat. In the interior are two square rooms, one above the other, with fine Gothic windows. The third gallery, at a height of 270 ft., is reached by 386 steps; the total height to the point of the spire is 375 ft. The staircase is dark and rather steep. The spire is surmounted by a vane, consisting of a gilded dragon, 10 ft. in length, made at Ghent in 1380.

The VIEW embraces a great portion of Flanders, as well as an admirable survey of the city. When the Duke of Alva proposed to Charles V. that he should destroy the city which had occasioned him so much annoyance, the monarch is said to have taken him to the top of the belfry, and there to have replied: '*Combien faudrait-il de peaux d'Espagne pour faire un Gant de cette grandeur?* — thus rejecting the cruel suggestion of his minister.

The mechanism of the *Chimes* may be examined at the top of the tower. They are played by means of a cylinder, like that in a barrel-organ, the spikes on which set the tongues and hammers of the bells in motion. They may also be played by a musician who uses an apparatus resembling the keyboard and pedal of an organ. The tower contains 44 bells. A hole in one of them was made by a cannon-ball fired at the belfry by the Austrians from the old citadel in 1789, in order to prevent the citizens from ringing the alarm. The ball did not miss its aim, but failed to effect its purpose, for the tone of the bell continued unimpaired. One of the oldest and heaviest bells, which was recast in 1659, bears the inscription: '*Myn naem is Roelant; als ick kleppe dan is't brand; als ick luyde, is't victorie in Vlaenderland*' (My name is Roland; when I am rung hastily, then there is a fire; when I resound in peals, there is a victory in Flanders).

The lower part of the Belfry, used as a town-prison, is called '*Mammelokker*', a Flemish word applied to the colossal relief over the entrance from the Marché au Beurre (Botermarkt), representing a woman giving sustenance from her own breast to an old man in chains at her feet, and expressive of the filial act she is performing ('*Charité Romaine*'). The portal and figures belong to the 18th century.

An interesting Gothic building in the Rue St. Jean, adjoining the Belfry, erected in 1325 (now being restored), was formerly the *Cloth Hall*. The interior, with the collections of the Brotherhood of St. Michael (Confrérie des Escrimeurs dite de St. Michel), founded in the 17th cent., is shown by the concierge of the Belfry.

In the Marché au Beurre (Botermarkt) is situated the ***Hôtel de Ville** (Pl. C, 4), which consists of two entirely different parts. The picturesque façade towards the Rue Haut-Port, constructed in 1518-33, in the florid-Gothic (Flamboyant) style, from designs by *Dominicus de Waghemakere* and *Rombout Keldermans* (p. 134), was restored in 1829, and again quite recently; it is perhaps the most beautiful piece of Gothic architecture in Belgium. The E. façade, towards the market-place, with its three tiers of columns, was constructed in 1595-1628, in the Renaissance style.

The *INTERIOR contains several fine Gothic rooms and an interesting Gothic staircase. On the first floor of the wing dating from the end of the 15th cent., is the *Council Hall* or *Salle de l'Arsenal*, with timber roof, lofty Gothic windows, and two artistic chimney-pieces. The artistically executed coats-of-arms of magistrates on the bindings of the account books of the town (from the end of the 15th cent. downwards), here displayed, are of considerable heraldic importance. The 'Pacification of Ghent', a treaty drawn up by a congress of the Confederates who assembled here in 1576 with a view to expel the Spaniards from the Netherlands, was signed in this hall, where a commemorative tablet was erected in 1876. The lofty chapel now serves as the *Salle des Mariages*, or office for civil marriages. The *Archives* are very important, containing documents reaching back to the 13th century.

In the Poeldemarkt ('poultry market'), behind the Hôtel de Ville, is the office of the *Charitable Society*, containing an interesting room with wood-carvings and paintings of the 17th cent. (Charles V., Albert and Isabella, etc.). At the chimney-piece, which is of carved wood, are two

statuettes of orphans in the costume of the period (1680). Small fee to the keeper (ring).

Opposite the N. façade of the Hôtel de Ville is the Rue des Grainiers, ending in the Rue Basse, which we cross obliquely to the Rue du Serpent, leading to the ***Marché du Vendredi** (*Vrydagmarkt;* Pl. C, D, 3, 4), an extensive square, still surrounded by antiquated buildings. The most important events in the history of Ghent have taken place here. Homage was here done to the Counts of Flanders on their accession, in a style of magnificence unknown at the present day, after they had sworn, '*alle de bestaende wetten, vorregten, vryheden en gewoonten van't graafschap en van de stad Gent te onderhouden en te doen onderhouden*' (to maintain and cause to be maintained all the existing laws, privileges, freedoms, and customs of the county and city of Ghent; comp. p. 51). Here the members of the mediæval guilds, '*ces têtes dures de Flandre*', as Charles V. termed his countrymen, frequently assembled to avenge some real or imaginary infringement of their rights, and here the standard of revolt was invariably erected. One of the most disastrous civic broils took place here in 1341, when Gerard Denys at the head of his party, which consisted chiefly of weavers, attacked his opponents the fullers with such fury that even the elevation of the host failed to separate the combatants, of whom upwards of 500 were slain. Jacques van Artevelde, the famous 'Brewer of Ghent' (see p. 36), then in power, was afterwards assassinated by Denys. This fatal day was subsequently entered in the civic calendar as '*Kwade Maandag*' (Wicked Monday). Under the rule of the Duke of Alva his auto-da-fé's were enacted in the Marché du Vendredi, and many thousand Ghenters were then compelled to emigrate, thus leaving the city half untenanted. A bronze statue of Charles V. stood here down to 1794, when it was destroyed by the French sansculottes. It is now replaced by a bronze *Statue of Jacques van Artevelde* (Pl. 24; D, 3), over life-size, executed in bronze by Devigne-Quyo, and erected in 1863. The powerful demagogue is represented fully accoutred, in the act of delivering the celebrated speech in which he succeeded in persuading the citizens of Ghent and the inhabitants of Flanders to enter into an alliance with England against the will of the Count of Artois. The three reliefs on the pedestal have reference to the three most important treaties concluded by Artevelde in behalf of Flanders. The ancient buildings which formerly lent an interest to this square are now represented by a single house, known as the *Toreken* or (erroneously) the *Collacie-Zolder* (municipal council room), dating from the 13th or 14th century. An inelegant modern roof crowns the tower of this edifice, which is now occupied by small shopkeepers. — A view of the principal towers of the city is obtained from the N. side of the market. The Pont du Laitage (p. 50) lies to the N.W. of this point.

At the corner of a street on the W. side of the Marché du Ven-

dredi is placed a huge cannon, called the '*Dulle Griete*' (Mad Meg; 14th cent.), 19 ft. long and 11 ft. in circumference (resembling 'Mons Meg', a similar cannon in Edinburgh Castle). Above the touch-hole is the Burgundian Cross of St. Andrew, with the arms of Philippe le Bon (1419-1467).

At the back of the E. side of the Marché du Vendredi rises the **Church of St. Jacques** (Pl. 8; D, 4), originally founded about the year 1100. The present edifice dates from the end of the 15th or beginning of the 16th cent., but the W. towers, and the lower part of the central tower are Romanesque.

The INTERIOR contains several pictures by *Jan van Cleef.* In the left aisle are two paintings by *G. de Crayer:* Members of the Order of the Trinity ransoming Christian captives, and the Virgin. In the right aisle is the Departure of the youthful Tobias, by *Jan Maes-Canini.* The two pictures of Apostles in the choir are by *Van Huffel.* Near the pulpit is a statue of the Apostle James by *Van Poucke.* The handsome marble tabernacle dates from the 16th century. Here also is the tomb of Jean Palfyn (d. 1730) of Courtrai, inventor of the forceps.

The **Botanic Garden** (*Plantentuin*, Pl. D, 3), in the immediate vicinity, is the finest in Belgium. (The entrance is at No. 21 Rue St. Georges, a street traversed by the tramway running to the Antwerp Gate.) It was founded in 1797, and is commonly known as the *Baudeloohof.* The hot-houses (Victoria Regia, etc.) are extensive. — The suppressed Baudeloo Convent contains the *Athenaeum (Grammar School)*, the *Town and University Library* (upwards of 200,000 vols.; 2500 MSS., some of them very rare), and a collection of about 7000 drawings, 14,000 engravings, plans, and water-colour sketches of buildings and views in Ghent, from the 16th cent. till the present time, coins, and about 25,000 pamphlets of the 16-17th centuries. The reading room is open to the public daily (except Sun. and during the vacations), 9-7.

Farther to the E. lies the ruined ***Abbey of St. Bavon** (Pl. 14; E, 4; entrance on the S., in the Rue de l'Abbaye; ½ fr.). It may be reached by taking the tramway from the church of St. Jacques to the Rue d'Anvers, and thence to the S. by the Rue du Château and Rue St. Macaire. The abbey, of very early foundation, was one of those bestowed upon Eginhard, the biographer of Charlemagne, and after its destruction by the Northmen, was restored with great splendour (10th cent.). Charles V., though noted as a zealous persecutor of heretics and iconoclasts, caused the beautiful old Romanesque cathedral and most of the conventual buildings to be razed in 1540, in order to build a citadel (p. 38). A fragment of a 15th cent. cloister is still extant, with the *Baptistery* of St. Macarius, consecrated in 1179, on the E. side. Opposite, a magnificent Transition gateway (beside which are two window-arches of the same period) admits us to the *Crypt of Our Lady.* In the pavement are 21 ancient tombs (8th cent.?), hewn in sandstone and covered with reddish mortar, not unlike mummy-coffins in shape. To the left is the *Cellar*, supported by three thick round columns.

The old refectory, on the N. side of the cloister, is known as the *Chapel of St. Macarius*, because it was used for religious worship until the erection of the church of that name (Pl. E, 4). The S. windows are Romanesque, but the N. windows were altered in the 15th century. Several interesting frescoes were discovered here in 1889. In the vaults under the refectory are numerous old gravestones and other sculptures, a mosaic-pavement of the 13th cent., etc.

Continuing to follow the Rue d'Anvers (p. 46) and the Chaussée d'Anvers (tramway to the Station du Pays de Waes, comp. p. 34 and Pl. E, 3, 4), and then turning to the right by the narrow Oostacker Straat, we reach the —

Grand Béguinage (*Begynhof;* Pl. E. 3, 4), a large nunnery, the foundation of which dates from the 13th cent. (1234-35).

The name is derived by some authorities from *St. Begga*, the mother of Pepin of Heristal, and by some from *Le Bègue*, a priest of Liège (end of the 12th cent.); while others connect it with *beggen*, to beg. The objects promoted by the *Béguinages* are a religious life, works of charity (tending the sick), and the honourable self-maintenance of women of all ranks. These institutions have passed almost scathless through the storms of centuries. Joseph II. spared them, when he dissolved the other religious houses, and they also remained unmolested during the French Revolution, their aim having steadfastly been the 'support of the needy and the care of the sick.' There are at present about twenty Béguinages in Belgium, with about 1300 members, nearly 1000 of whom are in Ghent. With the exception of those at Amsterdam and Breda, these nunneries are now confined to Belgium, though at one time they were common throughout the districts of the lower Rhine.

The members of the Béguinages are unmarried women or widows of unblemished character, and pay a yearly board of at least 110 fr., besides an entrance-fee of about 150 fr. for the maintenance of the dwellings and the church. Two years of novitiate must be undergone before they can be elected as sisters. They are subject to certain conventual regulations, and are bound to obey their superior, the *Groot Juffrouw* or *Grande Dame* (whom they elect themselves), but are unfettered by any irrevocable vow. It is, however, a boast of the order that very few of their number avail themselves of their liberty to return to the world. (When a member leaves the order, her entry-money is returned to her.) The younger Sisters live together in the convents, where they spend such time as they are not in church, in working in common (lace-making, etc.). After having been members for three years, however, they have the option of retiring to one of the separate dwellings, which contain rooms for two to four occupants. The doors of these houses are inscribed with numbers and the names of tutelary saints. In many cases the Béguines have the society of other women who are not members of the order, such as an aged mother, or other friend or relative, whose board forms a small addition to their funds.

The Sisters must attend divine worship twice or thrice a day, the first service being at 5 a.m.; and the last at Vespers, the hour of which varies according as it becomes too dark for the fine work of the nuns. The latter service, known as 'lof' or 'salut des Béguines' presents a very picturesque and impressive scene, when the black robes (*failles*) and white linen head-gear of the Sisters are dimly illuminated by the evening light and a few lamps. Novices have a different dress, while those who have been recently admitted to the order wear a wreath round their heads.

The *Grand Béguinage, the removal of which from its former position near the Porte de Bruges was necessitated by the construction of some new streets, was transferred in 1875 to the site

secured for it on the N.E. of the town through the influence of the Duc d'Arenberg. The Béguinage forms a little town of itself, enclosed by walls and moats, with streets, squares, gates, 18 convents, and a church, the last forming the central point of the whole. The houses, though nearly all two-storied Gothic brick buildings, present great variety of appearance and form a very picturesque *ensemble*. The Béguinage was planned by the architect *Verhaegen*.

This Béguinage contains about 700 members, beautiful specimens of whose lace *(Kanten)* may be obtained from the *Groot Juffrouw*, opposite the entrance of the church, at much more reasonable prices than in the town.

In the Marché aux Grains (*Koornmarkt;* Pl. C, 4) rises the **Church of St. Nicholas** (Pl. 10), the oldest in Ghent. It was founded early in the 10th cent., but the greater part of the present building, which in the main is in the early-Gothic style, probably dates from the beginning of the 13th century. The main tower contains a fine hall in the Transition style. The ten turrets on the lower part of this tower have given rise to the 'bon mot': '*L'église a onze tours et dix sans* (same pronunciation as *cents*) *cloches*'.

The Interior has been modernised. Most of its venerable treasures of art disappeared from the church during the religious wars and the wild excesses of the iconoclasts, but have been partly replaced by modern works. High-altarpiece by *N. Roose (Liemaeckere)*, Call of St. Nicholas to the episcopal office. 2nd Chapel, to the right: *Maes-Canini*, Madonna and Child with St. John. 3rd Chapel, on the left: *Steyaert*, Preaching of St. Anthony. An inscription under a small picture on an opposite pillar in the nave records that *Olivier Minjau* and his wife are buried here, '*ende hadden tezamen een en dertich kinderen*' (i.e., they had together one-and-thirty children). When Emp. Charles V. entered Ghent, the father with twenty-one sons who had joined the procession attracted his attention (1526). Shortly afterwards, however, the whole family was carried off by the plague. — The other pictures include specimens by *J. van Cleef* and *Van den Heuvel*. The stained glass in the windows of the choir is by *Capronnier* and *Laroche*, 1851.

On the *Graslei*, or *Quai aux Herbes* (Pl. C, 4), behind the W. side of the Corn Market, there are several interesting old buildings. The handsome **Skipper House* (No. 15), the finest Gothic guild-house in Belgium, was erected in 1531 by the Guild of the Skippers. The *Staple House* is in the Romanesque style.

St. Michael's Church (Pl. 9; C, 4), a handsome Gothic edifice begun in 1445 (nave completed 1480, tower unfinished), was employed in 1794 as a 'Temple of Reason', and lost most of its treasures of art at that period. The pictures which it now contains are, with the exception of a few by Vænius, Van Dyck, De Crayer, etc., productions of the first half of the present century. The modern stained-glass windows are by *Capronnier*. (Sacristan 1 fr., more for a party.)

The *Interior, where the red brick vaulting forms an effective contrast with the white walls and pillars, is undergoing a complete restoration.

— N. Aisle, first entered in approaching from the bridge: 4th Chapel: *Vaenius*, Raising of Lazarus. 2nd: *De Crayer*, St. Bernhard, St. Joseph, and St. George worshipping the Trinity. 1st: *Van Balen*, Assumption. — The **Pulpit* by *J. Franck*, 1846, a masterpiece of taste and execution, rests on the trunk of a fig-tree in marble; Christ healing a blind man forms the principal group below; the staircase railings are of mahogany. — South Aisle. 3rd Chapel: Model of the tower as originally designed. *Van Bockhorst*, Conversion of St. Hubert.

S. Transept. *François*, Ascension; *Lens*, Annunciation.

N. Transept: **Van Dyck's* celebrated Crucifixion, painted in 1644 for the Fraternity of the Holy Cross in Ghent in six weeks, for 800 fl. A man extends the sponge to the Saviour with a reed; John and the Maries below, weeping angels above. *Paelinck*, Finding of the Cross by the Empress Helena.

Choir. To the right, 2nd Chapel: *Van der Plaetsen*, The Pope exhorting Louis XI. to submit to the will of God, painted in 1838; *Spagnoletto*, St. Francis. 3rd: **De Crayer*, Assumption of St. Catharine, one of the master's best works. 4th: *Ph. de Champaigne*, Pope Gregory teaching choristers to sing. 5th: *Van Mander*, St. Sebastian and S. Carlo Borromeo. 6th, at the back of the high-altar: *Van Bockhorst*, Allegory, Moses and Aaron typical of the Old Testament; St. John, St. Sebastian, and the Pope typical of the New. 7th: *Maes-Canini*, Holy Family. 9th: *Seghers*, Scourging of Christ. 10th: *Th. v. Thulden*, Martyrdom of St. Adrian. 11th: *De Crayer*, Descent of the Holy Ghost.

Adjoining the Marché aux Grains, on the N., lies the Marché aux Herbes *(Groenselmarkt)*, on the left of which rises the extensive **Grande Boucherie** (*Groot Vleeschhuis*, Pl. 16; C, 4), erected in 1408-17, but of no architectural merit. An interesting mural painting in oil, executed by *Nabur Martins* in 1448 (freely painted over), was discovered in the old chapel of the building in 1854. The iron rings and collars on the exterior wall to the right are mementoes of the public executions and tortures which formerly took place here. The same association is commemorated in the name of a small adjacent café, *Café de la Potence* or *t'Galgenhuis*. — The members of the Ghent Guild of Butchers were known as 'Prinse Kinderen' (Prince's children), being the descendants of Charles V. and the pretty daughter of a butcher, who secured for her son and his descendants the sole right of slaughtering and selling meat in the city. The son of the emperor had four children, the ancestors of the four families of Van Melle, Van Loo, Minne, and Deynoot, of whom alone the guild consisted down to 1794.

Crossing the bridge to the left, we reach the Place Ste. Pharaildis, which is surrounded with quaint mediæval buildings. The *Gateway* in the corner to the left, erected in imitation of one on the same site by Arthus Quellin, which was burned down in 1872, and adorned with sculptures by De Kesel (Neptune, the Schelde, and the Lys), leads to the *Marché aux Poissons* (Pl. 19; C, 4). — On the N. side of the *Place*, at the corner of the Rue de la Monnaie, the **Oudeburg** (*Gravenkasteel*, *s'Gravensteen*, *Château des Comtes*; Pl. 2; C, 3), a massive old castellated-looking gateway, with loopholes, rises among a number of modern houses. It is a remnant of the ancient palace of the Counts of Flanders, where Edward III. with his Queen Philippa were sumptuously entertained by Jacques

van Artevelde in 1339, and where their son John of Gaunt (*i. e.*, Gand or Ghent) was born in 1340. It was afterwards the seat of the council of Flanders, appointed by Philippe le Bon of Burgundy about the middle of the 15th century. The palace was built in 868, but the gateway next the two octagonal towers not before 1180. In 1780, under Maria Theresa, the castle was sold and converted into a factory, around which numerous workman's dwellings gradually clustered. It is now about to be laid open and restored. On entering by the gate in the Rue de Monnaie (see above) we see to the right the remains of the old keep or donjon (9th cent.?), adjoining which is an elegant Romanesque arcade of the 12th century. Behind the donjon are the remains of the chapel (?), with two Romanesque pillars; and here and there traces of the battlemented walls may still be made out. A subterranean passage, 2½ M. in length, leading to a point outside the city, is said to have existed and to have been employed for admitting soldiers to the castle in case of an emergency. — The adjacent Rue du Vieux Bourg, at the end of the *Pont du Laitage* (p. 45), a bridge which crosses to the Marché du Vendredi, contains two interesting houses of the 17th cent., embellished with numerous terracotta reliefs (one of them called 'den vliegenden Hert').

The old Carmelite church, in the Rue Longue des Pierres, is now occupied by the new municipal ***Musée d'Archéologie,** with interesting collections of industrial art. Adm. free on Sun., 10-1, and on Thurs. 2-5 (Sept. 16th to April 30th, 2-4); on other days 9-12 and 12.30-6 (in winter 10-12 and 2-3), 50 c., catalogue 75 c.

One of the most interesting and complete collections is that of wrought iron objects, including locks, keys, door-hinges, waffle-irons, caskets of the 15th cent., weights, measures, surgical instruments of the 16th and 17th cent., etc. Among the other objects of interest are the large sepulchral brasses of Guillaume de Wenemaer (d. 1325) and his wife, with deeply engraved portraits; Brussels carpets with designs representing mythological scenes (18th cent.); chased *Badges of massive silver (15th cent.), formerly borne by the ambassadors of Ghent; the chased and silver-gilt insignia of the guilds of the town; standards of the 16th cent.; carved doors and window-frames; chests of the most diverse character; costumes of the time of Louis XV. and Louis XVI.; and an extensive collection of knives and forks of the 16th and subsequent centuries; executioners' swords, instruments of torture, etc. Among the historical paintings are: Baptism of Charles V. (1500); also, *De Crayer*, Francis I. surrendering his sword to Lannoy at the battle of Pavia in 1525; Charles V. landing in Africa; Charles V. and his brother Ferdinand; three pictures painted for the triumphal arch at the entry of Ferdinand; *J. B. van Volxsom* (d. 1732), Charles VI. receiving homage in the Marché de Vendredi (p. 45) in 1717.

In the Rue Ste. Marguerite (No. 5), which forms a continuation of the Rue de la Monnaie, is situated the *Royal Academy of Art*, established in the old Augustine Monastery, adjoining the inconsiderable *Augustine Church* (Pl. 4; C, 3), and containing the **Museum,** with about 250 pictures. There are no works of pre-eminent merit, but the collection is worth a visit. Among the old works, besides a specimen of *Rubens*, are several by *G. de Crayer*, who migrated

from Brussels to Ghent in the latter part of his life, and died here in 1669 at the age of 87. The collection is arranged on the second floor, and is open to the public gratis on Sun. and holidays (10-1) and Thurs. (9-1 and 2-5); at other times 50 c. (concierge at No. 7).

Room I. To the left: *94. *Fr. Pourbus*, Isaiah announcing to Hezekiah his recovery, with the miracle of the sun going ten degrees backward; on the wings a Crucifixion and the donor, the Abbot del Rio; on the outside, Raising of Lazarus, in grisaille. 51. *M. de Vos*, Holy Family. Also several good works by unknown masters. — To the right —

Room II. (large, and lighted from the roof). To the left: 47. *Peter Neefs the Elder*, Peter liberated from the prison; 15. *De Crayer*, St. John in Patmos; 45. *G. Maes*, St. Nicholas (1689); *18. *De Crayer*, Solomon's Judgment, one of the artist's masterpieces; 1. *Th. Boeyermans*, Vision of St. Mary Magdalene de' Pazzi; 75. *Th. van Rombouts*, Allegorical representation of Justice, formerly in the Hôtel de Ville; 2 *Th. Boeyermans*, S. Carlo Borromeo dispensing the Sacrament to persons stricken with the plague; 39. *Jan van Cleef*, Holy Family, with the Infant Saviour crowning Joseph with a wreath of roses; 19. *De Crayer*, Martyrdom of St. Blasius (his last work, painted in 1668 at the age of 86); *No number, *De Crayer*, Martyrdom of St. Laurence, one of the best works of this master, who is excellently represented in Ghent; 38. *Peter Thys*, St. Sebastian receiving the martyr's palm from angels; 13. *De Crayer*, Tobias with the Archangel Raphael; 56. *W. Heda*, Still-life; 17. *De Crayer*, Resurrection; No number, *Artois*, Landscape; 10. *Adr. van Utrecht*, Fishmonger; *9. *Rubens*, St. Francis receiving the stigmata, painted in 1632 for the Franciscan Church at Ghent, and similar to the picture in the Museum of Cologne; *14. *De Crayer*, Coronation of St. Rosalia; 11. *Duchatel*, Procession in the Marché du Vendredi, at the reception of Charles II. of Spain as Count of Flanders (1666; in the middle of the foreground is a portrait of the artist, holding a paper); 12. *Verhaghen*, Presentation in the Temple; 22. *De Crayer*, The Virgin handing the scapulary to St. Simon Stock; *76. *Th. van Rombouts*, The five senses; *M. Coxie*, Last Judgment; No number, *Van Dyck*, Portrait of himself, in grisaille; 4. *Jordaens*, St. Ambrose; No number, *Hondecoeter*, Pelican and other foreign birds; 82. *P. van den Avont*, Holy Family in a landscape, surrounded by angels. — In the middle of the room: 95. *Fr. Pourbus*, Large winged altarpiece, with 22 scenes from the life of Christ; on the back, the Last Supper. *Félicien Bouré*, Boy lying in wait for a lizard (marble); *J. Joris*, 'Mon Cavalier'; *P. Comein*, Girl with a doll (marble); *Devigne-Quyo*, Eve and the Serpent (plaster).

On the other side of the entrance-hall are two rooms with modern pictures. Room III. 172. *H. Pille*, Festival in Brittany; *X. de Cock*, Cows; *Josselin de Jong*, The petition; *M. Müller* (Düsseldorf), Norwegian landscape; *Devigne*, Mediæval fair; *C. Richter*, 'Truands et Ribaudes' (after Victor Hugo; 1882); *Gabriel*, Canal; *Gerard*, 'A la santé du Pasteur!'; 152. *Verboeckhoven*, At pasture (1799); *A. Roll*, Bacchic dance; *Gussow* (Berlin), Return of the soldier; *Coosemans*, 'La mare aux corbeaux'; *Verhas*, The little painter; *Maes-Canini*, Juno; *Rosseels*, Moonlight-scene.

Room IV. To the left, *P. Parrot*, Spring; *Prion*, Bacchante and young satyr; *Meunier*, Lamentation for Stephen the martyr; 155. *Robert*, 'Un regret' (1849); *J. van Luppen*, Scene in Luxembourg; *Tytgadt*, Death of St. Stephen; *Karel de Kesel*, Maiden entering her bath; *Delvin*, Fishermen; *Sigard*, Servant plucking a goose; *Cogen*, Stranded ship; 178. *De Braekeleer*, Peasants quarrelling; *Vanaise*, St. Livinus giving sight to the blind; *Bource*, Cherries ripe; *De Biève*, Widow of Count Egmont; *Meckel*, Eastern landscape; *L'Hermite*, Grandmother's precepts; *Picque*, Hebe.

The neighbouring street, *Cour du Prince* (Pl. B, C, 3), derives its name from the old palace of the Counts of Flanders (p. 37) of which the only relic is a gateway under a recently restored building, in the direction of the Rabot. — A little farther on is the

Quai du Rabot, leading to the small fort, with two towers, called *Le Rabot* (Pl. B, 3). Here in 1488 the army of Emperor Frederick III., advancing to support the claims of his son Maximilian (p. 22), made an assault which was successfully resisted The old Flemish inscription on the outside of the gate records the bravery of the guilds which fought under Duke Philip of Cleve.

On the right bank of the *Coupure*, a canal completed in 1758, connecting the Lei with the great Bruges Canal (pleasant promenade in the evening), is situated the handsome **Casino** (Pl. B, 4, 5), built in 1835 by *L. Roelandt.* Open-air concerts (military band) are held in summer in the large garden. The Casino belongs to a horticultural society *(Maatschappy van Kruidkunde)*, and is employed for the famous flower-shows of Ghent, which were established in 1808 and occur twice a year. Ghent, which is not unfitly surnamed '*La Ville de Flore*', has a specialty for horticulture, and annually exports whole cargoes of camellias, azaleas, orange-trees, and other hot-house plants to Holland, Germany, France, Russia, and America. In April and May the hyacinths and tulips are at their best. The cultivation of orchids also flourishes. There are upwards of eighty nursery-gardens in the environs of the city, the most important of which is that of *L. van Houtte*, in Gentbrugge (tramway from the Kouter to Ledeberg, then to the left of the terminus and past the stables; Pl. E, 6). Visitors are readily admitted.

Nearly opposite the Casino, on the other side of the canal, rises the *Maison de Force* (*Rasphuis*, Pl. A, B, 4), a prison formerly of European celebrity. The building was begun under Maria Theresa in 1772, but not completed until 1825. A new wing has lately been erected, which contains 158 cells for confinement on the Auburn, or silent, system. It is adapted for prisoners to whom absolutely solitary confinement is unsuited. — Near this is a new prison, the *Maison de Sûreté*, with 325 cells, accommodating 420 convicts.

Belgium has perhaps done more for the reform of the Prison System than any other country. The strict separation of the convicts by day and night, at work, at meals, at church, in the schools, or at exercise in the prison court, has been adopted throughout the land. The efforts made for the mental and moral improvement of the inmates merit all praise. The most important establishments next to those at Louvain and Ghent are the prisons at Antwerp, Mons, Arlon, Tournai, and Malines. Visitors (with the exception of superior prison officials) are not admitted without permission from the Minister of Justice at Brussels.

As we follow the Coupure to the left (S.E.) to its junction with the Lei (see above), we see on the right the *Blind Asylum* (*Hospice des Aveugles;* Pl. 6, 5), a red brick building, behind which lies the extensive new *Civil Hospital* (*Hôpital Civil;* Pl. B; C, 6), named after the former abbey of **Biloque,** which was founded in the 13th cent. (adm. Quai de la Biloque 4; ring). In the interior to the right are the offices, nearly opposite which is the house of the Sisters of Charity, two brick and stone buildings of the 17th century. To the right of the former is the old *Abbey Church* (13th cent.), with

an elegant double gable. The interior is divided into sick-wards, from the long corridor connecting which we may inspect the huge timber roof, like an inverted ship's hull. Behind the house of the Sisters of Charity, to the left (W.), in the corner of the large vegetable garden, is the very interesting brick *Gable of the former *Refectory*, also dating from the 13th cent. (visible also from the Boulevard des Hospices). This and the adjoining building are now used as a *Hospice for Old Men* (*Oudmannekenshuis;* entrance Boul. des Hospices 2; small present to the hospice). In the interior of the refectory, which is divided by a structure of 1715, the ribs of the almost unaltered timber roof still retain the original colouring (red, yellow, blue, and white). On the end-walls are frescoes of the 13th cent.: on the N., Christ with the Lamb and St. Christopher; on the S., Christ blessing a woman (perhaps the foundress Gertrude Utenhove; comp. p. xxxix).

Among the other *Wall-paintings* in Ghent which are of interest to the student of art are those in the Abbey of St. Bavon (12th cent.; p. 46); the copies in the Archæological Museum (p. 50) of the representations of the Ghent militia (14th cent.), formerly in the old chapel known as the Leughemeete; and the paintings in the old Boucherie (15th cent.; p. 49).

Beyond the neighbouring Pont de la Maternité is the **Parc de la Citadelle,** laid out on the site of the works of the citadel, built after 1815. A monument consisting of a negro seated upon a rock commemorates the brothers *Van de Velde*, natives of Ghent, who died on the Congo (1882 and 1888). — No. 178 in the Rue de Courtrai, which leads hence back to the town, is the *Schreiboom* chapel (Pl. 13; C, 6), with pictures of children (from the 15th cent. down to the present time) who have been restored to health in the hospital with which it is connected.

The **Kouter,** or *Place d'Armes* (Pl. C, 5), is a large open space planted with a double row of lime-trees, where a band plays on Sunday mornings and Wednesday evenings in summer. On Sunday mornings an abundantly supplied flower-market is held here. On the E. side of the Kouter is the *Café des Arcades*, said to occupy the site of the house of the brothers *Hubert* and *Jan van Eyck*, where they painted their celebrated picture. On the Kouter are the two hotels mentioned at p. 36, and also the four largest clubs of Ghent. — The S.W. corner is occupied by the *Theatre* (Pl. 25; C, 5), erected by *Roelandt* in 1848.

The **Palais de Justice** (Pl. 21; C, 5), an imposing edifice by *Roelandt*, completed in 1846, is bounded on two sides by the Lys. The chief façade to the N. has a Corinthian portico, and is approached by a lofty flight of steps.

The *Salle des Pas Perdus* (85 yds. long, 25 yds. wide), usually entered by a flight of steps from the Rue du Commerce, contains a few modern paintings: *Math. van Brée*, Conclusion of the Pacification of Ghent in the Hôtel de Ville; opposite, *L. de Taeye*, Charles Martel's victory over the Saracens near Poitiers (732); *C. Montald*, Struggle for existence, a large

allegorical subject; *Van Severdonck*, Cavalry-skirmish between Flemings and Spaniards.

The Place des Récollets, in front of the Palais de Justice, is embellished with a statue of *Metdepenningen* (d. 1881), advocate and leader of the liberals of Ghent.

The **University** (Pl. C, 4), another edifice by *Roelandt*, has its façade, with a Corinthian peristyle, towards the Rue des Foulons. The Aula, reached through a covered court and a vestibule, which is adorned with frescoes by *Alfr. Cluysenaar* (Henry IV. at Canossa, Leaders of the Reformation, Renaissance, and French Revolution), is a rotunda supported by marble columns in the style of the Pantheon, and capable of containing 1700 persons. The inscription on the chief façade records the foundation of the building under William I., in 1826. The *Natural History Museum* is a collection of some merit. — An *Ecole du Génie Civil* and an *Ecole des Arts et Manufactures* are connected with the university. The number of students is about 900.

Among the teachers who have shed lustre on this university, founded like those of Liège and Louvain in 1817, are *Jos. Plateau* (d. 1883), the physicist; *Fr. Laurent* (p. 38) and *Haus* (d. 1880), the jurists; *Guislain* (d. 1860), the philosopher; and *Fr. Huet*, the philosopher, who died in 1869 as tutor to king Milan of Servia.

The narrow Rue de la Crapaudière, to the E. of the university, traverses the site of the garden of Jacob van Artevelde (p. 45), who was assassinated on the spot now occupied by Klaus's restaurant (p. 36).

In the upper part of the town beyond the Schelde, to the S., in the Rue Plateau, rises the **Institut des Sciences** (Pl. C, 5, 6), completed in 1890 after plans by *Ad. Pauli*. Next to the Palais de Justice at Brussels, this is the largest architectural work in Belgium, and covers nearly $3^1/_2$ acres of ground. It contains the lecture-rooms and laboratories of the university faculty of physical science and of the technical schools connected with the university. No. 9 in the neighbouring Rue Guinard is the *Beroeps* or *Ambacht-School*, attended by about 100 apprentice turners, joiners, locksmiths, blacksmiths, etc.

The **Church of St. Pierre** (Pl. 11; D, 6), picturesquely situated on a height at the S. extremity of the town, is said to have been founded in 610 on the site of a temple of Mars. It has been several times renewed, and after its destruction by the iconoclasts in 1578 was rebuilt in 1629-1718 from plans by *Van Sante*. The interior contains a few pictures.

South Aisle: *N. Roose (Liemaeckere)*, Nativity of Christ; *Fr. Quellin the Younger*, Triumph of the Catholic religion. — North Aisle: *Van Thulden*, Pictures representing the triumph of Roman Catholicism (copies of paintings by Rubens, now lost). — Retro-Choir, to the right: *A. Janssens*, Liberation of Peter; *Van den Avont*, Holy Family, with dancing angels; *Janssens*, Miraculous Draught of Fishes, as an accessory to a large landscape. Also five small pictures by *Van Doorselaer*, of the period of the Spanish supremacy, illustrative of the virtues of the miraculous image of the Virgin on the altar. On the other side: *Seghers*, Raising of Lazarus; *De Crayer*, St. Benedict recognising the equerry of the Gothic King Totilas; *Reysschoot* (d. 1795), Landscape, the healing of a blind man as

accessory; *Janssens*, Landscape with two hermits. — Isabella, sister of Charles V., and wife of Christian II. of Denmark, is interred in this church, but no monument marks the spot.

The open space in front of the church has been formed by the demolition of part of the old abbey-buildings. Another part serves as a barrack. The landlord of the barrack-canteen shows a fine 15th cent. cloister (fee).

Ghent, like Antwerp and Brussels, possesses its *Jardin Zoologique* (Pl. D, 6), situated near the station of the government railway (admission 1 fr.). The interior of the neighbouring *Church of St. Anne* (Pl. 3; E, 5), erected from Roelandt's designs in 1853, is gaudily decorated by Canneel. — The Rue Longue des Violettes, diverging to the W. from the church, leads to the —

*Petit Béguinage (Pl. E, 5, 6; comp. p. 47), which contains about 300 nuns, and has remained unaltered since the 17-18th centuries. The scrupulously clean little houses are arranged round a rectangular grassy space planted with trees; while another square block of similar houses with narrow lanes between adjoins. A dazzlingly white wall surrounds the whole. Each house has its own patron-saint, whose name is inscribed above the door. The church (17th cent.) occupies almost the entire N.E. side of the grassy space. The *Convent ter Bloemen (Couvent des Fleurs)* is one of the most interesting of the convents here (comp. p. 48; admission easily obtained).

A pleasant drive (4-5 hrs.) may be taken to the S.W. from Ghent to the interesting castle of **Oydonck**, near the village of *Bachte-Maria-Leerne* (Sterre Inn). The castle, also reached on foot in 3/4 hr. from the station of *Deurle* (see below), was built in 1500 by Philip of Montmorency, partly destroyed in 1579, and frequently restored, finally in 1864.

8. From Ghent to Courtrai and Tournai.

Railway from Ghent to Courtrai (27½ M.) in 1¼ hr. (fares 3 fr. 35, 2 fr. 50, 1 fr. 70 c.); from Courtrai to Tournai (20½ M.) in 3/4-1 hr. (2 fr. 50, 1 fr. 90, 1 fr. 25 c.; express fares 3 fr. 15, 2 fr. 35, 1 fr. 60 c.). From Tournai to Brussels, see R. 11.

From Ghent to (6 M.) *La Pinte*, see p. 31. The line to Oudenaarde, Leuze, and Mons here diverges to the left.

From Ghent to Oudenaarde, 17 M., railway in 50 min. (fares 2 fr. 5, 1 fr. 55, 1 fr. 5 c.); to Leuze, 36½ M., in 1¾ hr. (4 fr. 50, 3 fr. 35, 2 fr. 25 c.); viâ St. Ghislain to Mons, 58 M., in 3¼ hrs. (7 fr. 15, 5 fr. 40, 3 fr. 60 c.). — Stations: *Eecke-Nazareth*, *Gavere*, *Synghem*, *Eyne*, and *Oudenaarde* (p. 33), the junction of the line from Brussels to Courtrai (R. 6). Then *Leupeghem*, *Etichove*, *Louise-Marie*, *Renaix* (where branches diverge to Courtrai and Bassilly, p. 70), *Anvaing*, *Frasnes*, *Leuze* (junction of the Brussels-Lille line, p. 69), *Basècles*, *Blaton* (p. 69), *Pommeœul*, *St. Ghislain* (p. 180). 58 M. *Mons*, see p. 178.

8 M. *Deurle;* 11 M. *Deynze* (route thence to Thielt and Ingelmünster, see p. 31; steam-tramway to Oudenaarde see p. 33); 13½ M. *Machelen;* 15½ M. *Olsene;* 18½ M. *Waereghem*, junction for the connecting line between Anseghem (p. 34) and Ingelmünster (p. 33); 21½ M. *Desselghem;* 24 M. *Harlebeke*, where tobacco is extensively grown.

27½ M. **Courtrai,** Flem. *Kortryk* (**Lion d'Or*, moderate; *Hôtel du Damier*, both in the Grande Place; *Hôtel Royal* and *Hôtel du Midi*, at the station; opposite, *Hôtel du Nord; Rail. Restaurant; Café Belge* and *Café Français*, in the market-place), a manufacturing town with 29,400 inhab., situated on the *Lei (Lys)*, is famous for its table-linen and its lace, in the manufacture of which 5000-6000 women are employed. The flax of Courtrai enjoys a high reputation, and is manufactured in various districts of Belgium, as well as in the town itself. It is prepared with great care and skill. After being cut, it is carefully sunned and dried, stored for a year, then steeped in the water of the Ley, and sent to the factory. About one-twentieth of the soil in the environs produces flax. There are also extensive bleaching-grounds in the vicinity. — Two or three hours suffice for seeing the town.

The street (Rue du Chemin de Fer) running straight from the station, and then turning to the right, leads to the large market-place (Groote Markt or Grande Place) where the town-hall rises on the left and the belfry on the right.

The *Town Hall, erected in 1526-28, has been completely restored since 1846, and the façade embellished with statues in the original style. Two richly-decorated *Chimney-pieces in the interior are worthy of notice. One of them, in the Salle Echevinale on the ground-floor, is adorned with the coats-of-arms of the allied towns of Ghent and Bruges, the standard-bearers of the knights of Courtrai, a figure of the Virgin, and statues of Archduke Albert and his wife. This room has been embellished with well-painted frescoes from the history of Flanders by *Guffens* and *Swerts*, completed in 1875. The principal of these represent the Departure of Baldwin IX., Count of Flanders, at the commencement of the fourth Crusade (1202), and the Consultation of the Flemish leaders in the Court Room the day before the Battle of the Spurs, 1302 (see p. 57). — The other and more interesting chimney-piece, in the Council Chamber upstairs, in the richest Flamboyant style, was completed before 1527. Two rows of well-executed statuettes represent the different *Virtues* and *Vices:* in the upper section we see faith, humility, liberality, chastity, brotherly love, temperance, patience, and watchfulness; in the middle section, idolatry, pride, avarice, voluptuousness, envy, gluttony, anger, and sloth. The reliefs below indicate the punishments which follow in the train of these vices. On corbels are placed statuettes of Charles V., the Infanta Isabella (on the right), and Justice (on the left). — The walls are covered with large plans of the town and its jurisdiction *('castelany')*, painted in oil (1641).

Nearly opposite the Town Hall rises the *Belfry*. — We next proceed to St. Martin's Church, the Gothic tower of which is visible from the Grande Place; the nave was erected in 1390-1439, the transept about 1415. In 1862 the church was struck by lightning

and partly burned down, but it has since been restored. Beautiful W. portal. The handsome pulpit of carved wood and the beautiful ciborium in stone (in the choir, to the left), executed in 1385, were saved from the fire. The left aisle contains a winged picture by *B. de Ryckere* (of Courtrai; 1587), representing the Descent of the Holy Ghost, the Creation, and Baptism.

The Rue Notre-Dame leads from the market-place, opposite the Lion d'Or, to the church of NOTRE DAME, founded by Count Baldwin IX. of Flanders (p. 56), and completed in 1211. The choir, which is decorated with marble, and the portal were rebuilt in the 18th century. The chapel behind the choir contains the *Raising of the Cross, one of *Van Dyck's* best pictures, unfortunately badly lighted; resembling a Rubens in boldness of design, it is inferior in freshness of colour, but the profound expression of tenderness and pain depicted in the countenance of the Crucified are unsurpassed. The altars to the right and left are adorned with good reliefs in marble of the 18th cent., by *Lecreux*, representing St. Rochus among the plague-stricken, and Mary Magdalene with angels. The *Chapel of the Counts* on the right, added to the church in 1373, is adorned with wall-paintings of the 14th cent., representing the counts and countesses of Flanders, recently restored by *Van der Platz*, who continued the series down to Emp. Francis II. The Last Judgment, on the W. wall of the chapel, is also by *Van der Platz*.

Farther to the left, on the Lys, are two massive old bridge-towers. — In the Rue du Béguinage (No. 14), which leads from Notre Dame to St. Martin's, is a MUSEUM containing several good modern pictures (fee 25 c.). The following are among the best: *Nic. de Keyser*, Battle of the Spurs (see below); *L. Verboeckhoven*, Sea-piece; *Robbe*, Cattle; *Van Dewin*, Grey horse; *Steinicke*, Tyrolese landscape; *Dobbelaure*, Memling in St. John's Hospital at Bruges (see p. 18).

Below the walls of Courtrai, on 11th July, 1302, was fought the famous *Battle of the Spurs*, in which the Flemish army, consisting chiefly of weavers from Ghent and Bruges, under Count John of Namur and Duke William of Juliers, defeated the French under the Count of Artois. Upwards of 1200 knights and several thousand soldiers fell. The victors afterwards collected 700 golden spurs, an appendage worn by the French knights alone, and hung them up as trophies in a monastery-church which has since been destroyed. A small *Chapel* outside the Ghent Gate, erected in 1831, marks the centre of the battle-field.

From Courtrai to *Brussels* and to *Ypres*, see R. 6. — Courtrai is also connected by a branch-line with *Renaix* (p. 55).

At Courtrai the Tournai line quits the flat land and enters an undulating and picturesque district. The Flemish language gives way to the French. 31 M. *Lauwe;* 35 M. *Mouscron* (the *s* mute), the Belgian douane for travellers arriving from France.

FROM MOUSCRON TO LILLE, 11 M., railway in 37 min. (fares 2 fr. 20, 1 fr. 65, 1 fr. 20 c.). — 3½ M. **Tourcoing** (*Hôtel du Cygne*), a busy manufacturing town of 58,000 inhab., with a monument commemorating the defeat of the English and Austrians by Jourdain and Moreau in 1794. — 5 M. **Roubaix**

(*Hôtel Ferraille*), an important wool-combing and linen-manufacturing town, the population of which has risen during the present century from 8000 to 100,000 (comp. *Baedeker's Northern France*). — Near *Croix-Wasquehal* the train crosses the Roubaix Canal, which connects the Deule with the Schelde. — 11 M. *Lille*, see p. 64.

The next station, *Herseaux-Estaimpuis*, is connected by a branch-line with the railway from Renaix (p. 55) to Courtrai. Between *Néchin* and *Templeuve* the Belgian line quits the province of West Flanders for that of *Hainault* (Germ. Hennegau). To the left rises *Mont St. Aubert* (p. 61), 425 ft. in height, also called *Ste. Trinité*, from the small church on its summit. It is 4 M. distant from Tournai, and is much visited for the sake of the fine view it commands. Near *Tournai* the train crosses the Schelde, and finally stops on the handsome quay constructed by Louis XIV.

9. Tournai.

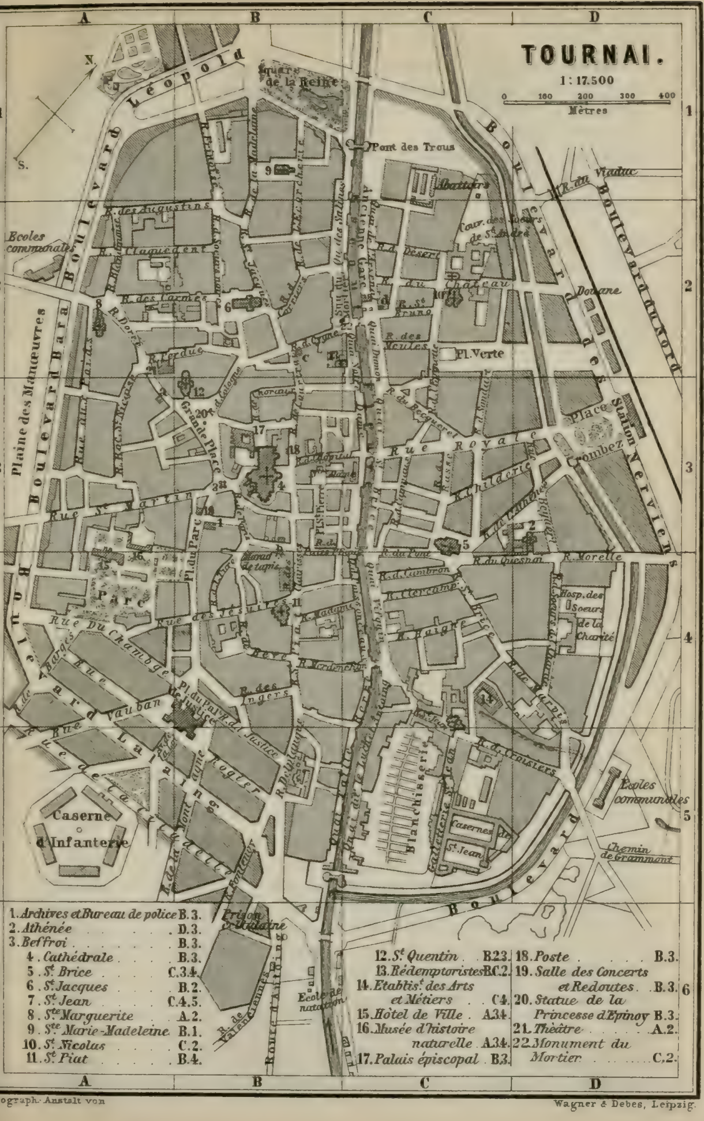
Arrival. The *Station* (Pl. D, 2, 3), opened for traffic in 1879, is a handsome building by *Beyaert* of Brussels.

Hotels. Hôtel de l'Impératrice (Pl. a; A, 3), Rue de Maux 12; Hôtel Petite Nef (Pl. c; B, 2), Rue du Cygne 30, R., L., & A. 2-4, B. 1, D. 2, omn. 1/2 fr.; Bellevue (Pl. d; C, 2), Quai Dumon 6, with an estaminet, R. 1 1/2 fr.; Hôtel Menu, Rue Royale 27 (Pl. C, D, 3), moderate, Hôtel des Neuf Provinces, Place Cromberg, both near the station. — Table d'hôte in all at 1 p.m.

Restaurants. *Taverne Alsacienne* and *Restaurant Bavaro-Belge*, in the Grande Place; *Taverne du Globe* (English beer) and *Café Vénitien*, in the Rue Royale, near the new station; all with good cuisine.

About 3-3 1/2 hrs. will suffice for a visit to the Cathedral, the Church of St. Quentin, and the pictures in the Hôtel de Ville.

Tournai, Flem. *Doornik*, with 34,800 inhab., the most important and prosperous town of Hainault, and one of the most ancient in Belgium, was the *Civitas Nerviorum* of Cæsar, afterwards called *Turnacum*. In the 5th century it was the seat of the Merovingian kings. At a later period the town belonged to France, but in 1525 it was united with the Spanish Netherlands in accordance with the Peace of Madrid. In 1581 Tournai was heroically defended against Alexander of Parma by the Princess d'Epinoy, who, although wounded in the arm, refused to quit the ramparts, and did not surrender the fortress until the greater part of the garrison had fallen. In 1667 the town was taken after a protracted siege by Louis XIV., who caused it to be fortified by Vauban, and in 1709 it was captured by the Imperial troops under Prince Eugene and the Duke of Marlborough. In 1745 Tournai again fell into the hands of the French, and in 1748 it was assigned to the Netherlands by the Treaty of Aix-la-Chapelle. The fortifications were demolished by Joseph II. in 1781, but were renewed in 1815-69. The numerous sieges it has undergone have greatly altered the external appearance of the town, and have left little trace of its venerable age, with the exception of a few interesting mediæval houses. The old walls have been converted into promenades. — The pretender, Perkin Warbeck, was born here.



Geograph. Anstalt von Wagner & Debes, Leipzig.

Stockings, faïence, and carpets are the staple manufactures of Tournai. The latter are generally known as Brussels carpets. The art of weaving carpets is said to have been brought to Europe by Flemings, who learned it from the Saracens at the time of the Crusades. Most of the carpets are made by the work-people in their own dwellings, and as there are few large factories in the town, it presents a much cleaner and pleasanter appearance than the other large industrial towns of Belgium.

The *Schelde (Escaut)* divides the town into two nearly equal parts, of which that on the left bank is by far the busier and more important; but considerable improvements have taken place on the right bank since the completion of the new railway-station. The handsome, broad Quays, planted with trees, contribute to render Tournai one of the pleasantest-looking towns in Belgium. The river is generally crowded with barges, most of which are laden with coal from the mines of Mons, and are bound for Ghent, etc.

The ***Cathedral** (*Notre-Dame;* Pl. 4; B, 3), a noble example of the Romanesque style, rises conspicuously above the houses on the left bank. It is a cruciform basilica borne by pillars, with a retro-choir and radiating chapels, and has five towers above the cross and two on the façade. The nave, which was not vaulted until the 18th cent., dates from the middle of the 12th, and was consecrated in 1213. The transept was erected in the 13th cent. by French masters, on the model of the Cologne churches. The beautiful Gothic choir is of later date, and was consecrated in 1338, and the façade, originally Romanesque, was altered and provided with a porch in the pointed style about the same period (comp. p. xxxvii). Among the sculptures in the porch, which were executed at various periods from the 13th to the 17th century, are interesting reliefs representing the Creation, Fall, and Expulsion from Paradise, by sculptors of Tournai, dating from about the year 1200 (see p. xxxix).

The Interior was purged in 1852 of the unsuitable additions with which it had been disfigured in the course of centuries, and is now strikingly impressive. It consists of nave and aisles 136 yds. in length; nave 78 ft. wide and 78 ft. high; breadth of transept 73 yds.; height of choir 107 ft. The walls above the aisles are relieved by a triforium. The large chapel adjoining the left aisle was added in 1516-18. The capitals of the pillars, which are associated with columns, are particularly rich and varied. The proportions of the transept are more graceful, and the galleries lower.

The church contains a few pictures. In the first chapel of the S. (right) Aisle, on the posterior wall, a Crucifixion by *Jordaens*. The chapel of the N. Aisle *(Chapelle Paroissiale de Notre-Dame)*, which contains some modern stained glass, is used for the ordinary services of the cathedral, the choir being reserved for episcopal functions. — In the Transept, right, a Holy Family with a glory of angels, painted by *M. de Nègre* in 1650. Most of the stained-glass windows were executed by *Stuerbout* of Haarlem about the year 1465. Their subjects refer to the history of the bishopric of Tournai, which received important privileges in the 6th cent. from King Chilperic for services rendered in his war

against his brother, the Austrasian monarch Sigebert (right transept), and in the 12th cent. from Pope Eugenius III. (left transept). — The richly sculptured rood-loft, which separates the choir from the nave, executed by *Corn. de Vriendt* in the Renaissance style, with marble reliefs from the Old and New Testament, was erected in 1566; it is surmounted by a large group in bronze by *Lecreux*, representing St. Michael overcoming Satan. — The stained glass of the CHOIR by *Capronnier* is modern.

RETRO-CHOIR, beginning on the left side of the rood-loft: *Lancelot Blondeel*, Judgment of Solomon, Visitation, Adoration, etc.; *Gallait*, Christ restoring the blind to sight, one of the master's earliest works. Farther on, adjoining the high-altar, is the Romanesque *Reliquary of St. Eleutherius*, the first Bishop of Tournai (6th cent.), elaborately executed in silver-gilt in the year 1247, and adorned with the figures of the Twelve Apostles. At the back of the high-altar is a Pietà by *Duquesnoy* (17th cent.), above which is a bishop's tomb with recumbent figure, and two tablets with the names of all the bishops and canons of Tournai. On the other side of the high-altar is the *Reliquary of St. Piat*, of about 1280. — Then in the Chapel to the left, which is adorned with stained glass commemorating the Council of 1870, is a large picture by *Rubens*, Rescue of souls from Purgatory, a bold composition.

The SACRISTY contains a very valuable crucifix in ivory by *Duquesnoy*, a reliquary of the Merovingian period in the shape of a Greek cross, and an ivory diptych of the 11th century.

Opposite the *Episcopal Palace* (Pl. 17; B, 3) is the public LIBRARY, containing about 8000 early printed works and 250 MSS.

The **Belfry** (Pl. 3; B, 3), to the S.W. of the cathedral, dates from 1187, but was partly rebuilt in 1391 and restored in 1852. The spire is modern. A set of chimes, placed in the tower in 1878, plays every half-hour. The ascent is recommended, particularly for the sake of the view of the cathedral (260 steps to the platform; door-keeper at the entrance and custodian at the top, 25 c. each).

The triangular GRANDE PLACE (Pl. B, 3) in the centre of the town is embellished with a *Statue of Marie de Lalaing, Princess d'Epinoy* (Pl. 20), in bronze, designed by *Dutrieux*. The heroic lady is represented in complete armour, with a battle-axe in her hand, leading her fellow-citizens against the enemy (see p. 58).

To the S. of this statue is the former **Cloth Hall** *(Halle aux Draps)* a Renaissance building of 1710, restored by *Carpentier*. On the first floor is the *Municipal Picture Gallery*. Among the ancient works are: Madonna, in the style of *Blondeel;* Descent from the Cross, ascribed to *Roger van der Weyden*, St. Donatus by *Mabuse* (?), portraits by *Van Oost*, *Van Baelen*, etc.; Landscape by *Van Thulden;* and an equestrian portrait of Louis XIV. by *Lebrun*. Among the modern works are: *Gallait* (b. at Tournai in 1810; d. 1887), Dead bodies of Counts Egmont and Hoorne; *Van Severdonck*, Defence of Tournai by the Princess d'Epinoy. In the E. and W. galleries is the *Musée Archéologique*, containing fine ivory carvings (Table XV., Binding of a copy of the Gospels, 11th cent.; Coronation of the Virgin, 14th cent.), works in metal, faïence, coins and MSS. with miniatures, including a psalter that belonged to Henry VIII. of England, a 'Livre d'Heures' of the 15th cent., and the 'Roman de la Rose', of the 14th century. Catalogue 20 c.

On the N. side of the Place is situated the church of ***St. Quentin** (Pl. 12; B, 3), sometimes called '*La Petite Cathédrale*', a remarkably elegant structure, erected about the same period as the cathedral. The façade and interior form an excellent example of the transitional style. The large paintings (of little value) in the nave represent the Foundation of the Order of the Trinitarians for the purpose of ransoming Christian captives (1198), and the Battle of Lepanto (1571). The stained glass is by *Béthune* (1858).

The priory-buildings of the suppressed Monastery of St. Martin, situated in a garden on the S.W. side of the town, now serve as the **Hôtel de Ville** (Pl. 15; A, 3, 4), the tympanum of which contains the arms of the town, a tower with three lilies.

The church of *St. Jacques* (Pl. 6; B, 2), dating from the 12th and 14th cent. and recently restored by Bryenne, somewhat resembles that of St. Quentin.

St. Brice (Pl. 5; C, 3, 4), a church of the 12th cent., on the right bank of the Schelde, contained the tomb of Childeric (d. 480; father of Clovis), King of the Franks, which was discovered in 1653 on the destruction of a house adjoining the church.

A number of interesting curiosities, most of which are now preserved in the National Library at Paris, were found in the coffin; among them were upwards of 300 small figures in gold, resembling bees, with which the royal robes are said to have been decorated. Napoleon, on the occasion of his coronation, preferred them to the *fleurs-de-lys* as insignia of the imperial dignity. A clasp for fastening a cloak is still in the possession of the church and is exhibited in the sacristy, along with two silver cups and two reliquaries of the 14th century.

Near the church of St. Brice are a few mediæval houses, one known as the *Maison Romaine*. Another ancient edifice is the *Tour de Henri VIII.*, with two vaulted apartments, one above the other. — The new *Palais de Justice* and the *Theatre* also deserve mention.

The old bridge called *Pont des Trous* (Pl. C, 1), which crosses the Schelde at the lower end of the town in three pointed arches, was built in 1290. Both ends are defended by strong towers. Near the bridge is the Square Du Mortier, which is embellished with a marble statue of *B. Du Mortier* (b. at Tournai in 1797; d. 1878), the Belgian statesman and naturalist, executed by Fraikin and erected in 1883.

Mont St. Aubert (p. 58), sometimes called *Ste. Trinité* from the small church of that name on the top, commands a very extensive panorama, although only 425 ft. in height, being the only eminence in the district, and is well worthy of a visit. The summit is about 4 M. distant. Carriage in 3/4 hr. (3-4 fr.). — The *Pierre Brunehault*, a huge monolith near *Hollain*, is possibly Druidical.

10. From Ghent to Antwerp.

a. State Railway viâ Dendermonde and Puers.

43 M. Railway in 1½-2¼ hrs. (fares 5 fr. 15, 3 fr. 90, 2 fr. 60 c.; express 6 fr. 55, 4 fr. 90, 3 fr. 30 c.)

Ghent, see p. 34. — The line crosses the Schelde. 2½ M. *Meirelbeke.* On the other side of the Schelde is the quaint château

of *Laerne*, with towers dating from the 12th century. 4 M. *Melle*, the junction of the line to Charleroi and Braine-le-Comte (R. 20). 6 M. *Quatrecht*. The train follows the winding course of the Schelde. 8 M. *Wetteren*. At (10 M.) *Schellebelle* our line diverges from that to Brussels viâ Alost (R. 3). 12½ M. *Wichelen*; 14 M. *Schoonaerde*; 16 M. *Audeghem*, beyond which the train crosses the *Dendre*.

18 M. **Dendermonde**, Fr. *Termonde (Plat d'Etain; Aigle; Demi-Lune)*, a small fortified town (8300 inhab.) at the confluence of the *Dendre* and *Schelde*. Louis XIV. besieged this place in 1667, but was compelled to retreat, as the besieged, by opening certain sluices, laid the whole district under water. The Emp. Joseph II. caused the fortifications to be dismantled in 1784, but they were reconstructed in 1822. The old church of *Notre Dame* possesses two good pictures by *Van Dyck*, a Crucifixion, and Adoration of the Shepherds; also a work by *De Crayer*, and a Romanesque font of the 12th century. The *Hôtel de Ville*, which was originally the cloth-hall, dates, with its belfry, from the 14th century. Adjacent is the *Grande Garde*, or guard-house, with an octagonal tower and a rococo portico of the 18th century.

From Dendermonde to St. Nicolas, viâ *Ilamme*, 13 M., by railway in 45 min. (see p. 63); to Lokeren, 9 M., in ½ hr. (see p. 63); to Alost, 7½ M., in 25 min. (p. 10); and to Brussels, 20 M., viâ *Opwyck* (p. 11) and *Jette* (p. 11), in ¾-1 hr.

At (21 M.) *Baesrode* the line to Malines diverges (see p. 135). 24 M. *St. Amans-lez-Puers*; 27 M. *Puers*, where our line crosses that from Terneuzen to Malines (p. 135). The train now traverses a marshy district and crosses the *Rupel*, which is formed about 2½ M. to the E. by the union of the Dyle and the Nethe.

31 M. *Boom*, a town with 14,000 inhab. and numerous brick-kilns, where our line crosses the line from Alost to Antwerp (see p. 11); 33½ M. *Reeth*. — 36 M. *Contich*, and thence to *Antwerp*, see p. 135.

b. Waesland Railway.

31 M. Railway in 1¼-2 hrs., including the crossing of the Schelde at Antwerp (fares 4½, 3, or 2 fr.). Carriages bad. This is the direct route. Travellers from Ostend or Bruges intending to take this route, book to Ghent only, where they take a fresh ticket at the station of the Waesland line, 1 M. from that of the state-railway.

The train starts from the *Station d'Anvers*. Immediately on the right is the new Béguinage (p. 47). This line traverses the *Waesland*, or *Pays de Waes*, one of the most populous (about 700 pers. to the sq. M.), highly-cultivated, and productive districts in Europe. During the civil wars in Flanders, the Waesland was a sterile moor, but at the present day every square yard is utilised. The train traverses arable land, pastures, gardens, woods, and plantations in rapid succession, while comfortable farm-houses and thriving villages are seen at intervals. It is said that the attention usually devoted to a garden or a flower-bed is here given to every field; for the

natural soil, being little better than sand, requires to be artificially covered with garden-soil. The agriculture of this tract is therefore worthy of the notice of farmers. In other respects the country is uninteresting.

4 M. *Loochristy*, with an old château; 7 M. *Beirvelde*, with the fine modern Tudor château of the Countess de Kerchove de Denterghem. — 12 M. **Lokeren** *(Hôtel du Miroir*, in the Grand' Place; *Hôtel des Stations)* is a manufacturing town with 17,500 inhabitants. The *Church of St. Lawrence* contains some ancient and modern works of art, and a famous pulpit by Verhaghen (1736). Extensive bleaching-grounds in the vicinity. Lokeren is the junction of the lines to Dendermonde and Alost (see p. 62), and to Selzaete (p. 10). — 15½ M. *Mille-Pommes*.

19½ M. **St. Nicolas** *(Quatre Sceaux*, in the market, R., L., & A. 1½-2, B. 1, D. incl. wine 3½ fr.; *Miroir)*, a pleasant-looking town with 27,600 inhab., is the busiest manufacturing place in the Waesland. In the market-place, ½ M. from the station, are situated the new *Hôtel de Ville*, a handsome building in the Flemish Gothic style, containing a collection of antiquities from the Waesland, and several mediæval dwelling-houses. The *Church of St. Nicolas* was completed in 1696. The church of *Notre Dame*, built by Overstraeten in 1844, contains well-executed mural paintings by Guffens and Swerts, the first attempts at frescoes in Belgium (p. 79). — A branch-line runs from St. Nicolas to Hamme and Dendermonde (p. 62). Near St. Nicolas the train crosses the Malines and Terneuzen railway (p. 135).

22 M. *Nieukerken*. 25½ M. *Beveren*, a wealthy village with 7000 inhab. and an interesting church, with a tomb of 1540, is noted for its lace. 28½ M. *Zwyndrecht*, where the train passes the outlying fort of that name on the right and a rampart extending to *Fort Ste. Marie* on the left. At *Vlaamsch-Hoofd* or *Tête de Flandre*, the tête-de-pont of Antwerp, on the left bank of the Schelde, a steam ferry-boat awaits the arrival of the train (p. 136).

During the Siege of Antwerp (1832) the Dutch succeeded in cutting through the embankment above Tête-de-Flandre, in consequence of which the entire surrounding district, lying considerably below high-water mark, was laid under water to a depth of 4 ft., and remained so for three years. Twelve Dutch gunboats cruised over the fields and canals, cutting off all communication with the city in this direction. The rise and fall of the tide covered a vast area with sand; and the once productive soil, becoming saturated with salt-water, was converted into a dreary waste. Those parts from which the water was not thoroughly drained became unhealthy swamps, a disastrous result of the war felt most keenly in the environs of the city, where land was of great value. Enormous sums were expended on the work of restoration; the repair of the embankment alone cost 2 million francs. Almost every trace of the calamity is now happily obliterated.

31 M. **Antwerp**, see p. 136.

11. From London to Brussels viâ Calais.

Viâ Dover and Calais Brussels is reached in 8¼-9½ hrs.; sea-passage 1½-2 hrs. (fares 2*l.* 13*s.* and 2*l.*). Luggage registered at London is not examined till the traveller arrives at Brussels. — [From London to Brussels viâ Dover and Ostend 1*l.* 19*s.* 6*d.*, 1*l.* 9*s.* and 16*s.* 9*d.* — Comp. RR. 1, 3. — Brussels may also be reached from London viâ Antwerp by the Gen. Steam Nav. Co.'s steamers (fares 16*s.*, 11*s.*) or the 'Baron Osy' (fares 20*s.*, 12*s.*) twice or thrice weekly, direct from London to Antwerp; or by the Great Eastern Rail. Co.'s steamers six times weekly from Harwich.]

Calais (*Terminus Hotel*, at the Gare Maritime; *H. de la Gare Centrale*, at the Central Station; *Hôtel Meurice*, *Sauvage*, Rue de Guise; *Dessin*, Rue Neuve; *English Church*, Rue du Moulin-Brulé), a fortified town with 58,710 inhab. (including *St. Pierre-lès-Calais*), has few attractions. The *Harbour*, the entrance to which is between two piers, has of late years been considerably deepened, and works are still in progress. There is a large new tidal-harbour with handsome stone quays, the N. side of which is set apart for the Dover mail and passenger steamers. Here is the new *Gare Maritime*, with the Terminus Hotel on the upper floor. About 260,000 travellers pass through the town annually. Calais contains about 1500 English residents, chiefly engaged in its extensive lace-manufactories. See *Baedeker's Northern France*.

26 M. **St. Omer** *(Hôtel de la Porte d'Or et d'Angleterre; Hôtel de France)*, the first important station, is a fortified town with 21,266 inhab. The *Cathedral* is a fine structure in the transitional style. The English Roman Catholic Seminary here, at which O'Connell was educated, has been abandoned. A number of English families reside at St. Omer for purposes of retrenchment and education. See *Baedeker's Northern France*.

38 M. *Hazebrouck* is the junction of this line with the railways N. to Dunkirk, N.W. to Ypres (p. 26), and S. to Amiens and Paris.

66 M. **Lille.** — **Hotels.** Hôtel de l'Europe (Pl. a; E, 3), Rue Basse 30-32; Hôtel de France (Pl. b; E, 3), Rue Esquermoise 77; Hôtel de Flandre et d'Angleterre (Pl. c; F, 3), Place de la Gare; Grand Hôtel de Lyon (Pl. d; F, 4), Grand Hôtel de Lille (Pl. e; F, 3), in the Rue de la Gare; Singe d'Or, Place du Théâtre 36-38 (Pl. F, 3). Rooms may also be obtained at the station (dépendance of the Hôtel de l'Europe; dear).

Restaurants. *Grand Café*, Rue de la Gare 2; *Divoir*, Rue du Vieux-Marché-aux-Poulets 15; *Désiré*, to the right of the theatre, opposite the Rue de la Gare, first floor.

Cafés. *Grand Café*, see above; *Richard*, in the Hôtel de Lyon, see above; *Café du Grand Hôtel*, to the right of the Hôtel de Lille; *Bellevue*, in the Grande Place; *Café Continental*, *Café du Boulevard*, corner of the Rue Nationale and Boulevard de la Liberté. — *Brasserie Alsacienne*, in the Grande Place.

Cabs: per drive 1¼ fr., per hr. 1¾ fr., each succeeding hr. 1½ fr.

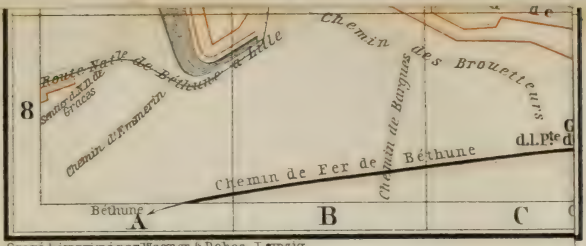
Tramways traverse all the principal streets (fares 5-15 c. per 'section'). — *Steam Tramway* to *Roubaix* (p. 57); fares 75 or 50 c., return 1 fr. 10 or 80 c.

Post Office (Pl. E, 4), Boulevard de la Liberté, near the Préfecture. — **Telegraph Office,** Place de la République (Pl. E, 5) and at the station.

American Consular Agent, *M. C. D. Gregoire*, Rue Jean Lavasseur.

English Church, Rue Watteau, Boul. de la Liberté; services at 11 and 6.30; chaplain, *Rev. W. Burnet, M. A.*, Rue Jeanne d'Arc 16.

Lille, originally *L'Isle*, Flem. *Ryssel*, the chief town of the French



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LILLE
1:20,000
Mètres
CITADELLE
COMMUNE DE LAMBERSART
Champ de Courses ou Hippodrome
Esplanade de la Citadelle
Caserne
Hospice général
Cimetière de l'Est
St MAURICE
GARE des Voyageurs
FIVES
Gare aux Marchandises
Champ de Manœuvres
Boulevard de Strasbourg
Boulevard d'Alsace
Boulevard de Metz
Boulevard de Belfort
Boulevard de Lorraine
Boulevard de Sébastopol
Boulevard de Valenciennes
Jardin zoolog. d'acclimat.
Gare de la Pte d'Arras
Gare de la Pte des Postes
Chemin de Fer de Béthune
Cimetière du Sud
Chemin du Ballon
Chemin des Brouetteurs
Gravé & imprimé par Wagner & Debes Leipzig

Département du Nord, with 188,270 inhab., was formerly capital of Flanders, but was taken by Louis XIV. in 1667, and was finally awarded to France by the Peace of Utrecht in 1713. It is a fortress of the first class, and is situated in a well-irrigated and fertile plain on the *Deule*, a navigable river with which numerous canals are connected. In 1856 the population numbered 78,000 souls, but it has more than doubled since the extension of the fortifications in 1858. Since that period numerous handsome streets and squares have sprung up, particularly on the S. side of the town, to the right of the station. Lille is a very important manufacturing place. Its staple commodities are linen and woollen goods, cotton, cloth, 'Lille thread', machinery, oil, sugar, and chemicals.

Leaving the station (Pl. F, 3), we proceed in a straight direction to the *Theatre* (Pl. F, 3), turn to the left through the Rue des Manneliers, passing the *Bourse* (Pl. F, 3), the court of which contains a bronze statue of Napoleon I. by Lemaire (1854), and soon reach the Grande Place, a *Column* in the centre of which commemorates the gallant defence of the town against the Austrians in 1792. On the side of the Place opposite the Rue des Manneliers rises the —

Hôtel de Ville (Pl. F, 4), erected since 1846 in the Renaissance style, and containing the *Bibliothèque Communale* (open daily), a valuable **Picture Gallery*, an *Ethnographical Collection*, and a **Collection of Drawings*, the last of which is the most important in France after that of the Louvre. The collections are on the second floor, and are open to the public daily, 10-5 in summer, and 10-4 in winter (Tues. 10-12). Entrance on the left side of the building, where a staircase ascends. Catalogue of the picture-gallery $1^1/_4$ fr.; of the drawings $1^3/_4$ fr.

The *Picture Gallery, one of the largest in France out of Paris, embracing about 850 works, is arranged in ten large rooms on the second floor. The titles of the pictures and the names of the artists are attached to each work. We turn to the left.

Room I. No. 22. *Canaletto*, View in Venice; 494. *Saracino*, Flight into Egypt; *179. *G. Dughet*, surnamed *Poussin*, Scene in the Campagna; 518. *Spada*, Temptation of Joseph; 210. *School of Botticelli*, Madonna and Child; 440. *Guido*. Sibyl; *233. *Dom. Ghirlandajo*, Madonna and Child, a finely executed school-piece; 310. *Lanfranco*, St. Gregory; 536. *Tiarini*, Rinaldo and Armida; 423. *Leandro Bassano*, Christ expelling the money-changers; 831. *Solimena*, Apotheosis of St. Thomas Aquinas; 545. *Andrea del Sarto*, Madonna and Child, with St. John and three angels; 99. *Paolo Veronese*, Christ at the Sepulchre; *414. *Piazzetta* (Venice, d. 1754), Assumption of the Virgin; 546. *Andrea del Sarto*, Madonna and Child, with St. John; *649. *L. Zustris* (of Amsterdam, a pupil of Titian), Judith; 832. *Theotocopuli*, 'il Greco', St. Francis; 417. *Cignaroli* (Verona, d. 1770), Death of Rachel; no number, *Andrea del Sarto*, Madonna and Child with St. John; *Bassano*, 422. Marriage at Cana, 420. Crown of Thorns; 822. *Ribera*, St. Jerome; 650. *Zustris*, Christ appearing to Mary Magdalen; 500. *Schiavone*, Esther before Ahasuerus; 57. *Bonifazio*, St. Peter; 6. *Amerighi*, St. John; 421. *Bassano*, Interior; 450. *Tintoretto*, Old man; *Paolo Veronese*, *100. Eloquence, *98. Martyrdom of St. George, *101. Science; 424. *L. Bassano*, Portrait.

Room II. No. 41. *Van Bockhorts*, Martyrdom of St. Maurice and his companions; *J. Jordaens*, 293. Prodigal Son, 294. Two Apostles (two others

a little farther on); 488. *Early Copy of Raphael*, Baptism of Constantine the Great; *526. *Teniers the Younger*, Temptation of St. Anthony; *143. *G. de Crayer*, Martyrs buried alive; *406. *Palamedes*, Conversation-piece; *Van Duck*, *196. Marie de Médicis, *195. Portrait, *193. Crucifixion; 772. *Brakenburg*, Lovers; *398. *J. van Oost the Elder* Portrait; *194. *Van Dyck*, Miracle of St. Anthony of Padua (a hungry mule kneels before the host, neglecting the oats placed near him); *292. *Jordaens*, Christ and the Pharisees; *257. *Fr. Hals*, Girl laughing, erroneously called Hille Bobbe; *278. *Honthorst*, Triumph of Silenus; *Rubens*, *463. St. Bonaventura, *464. Ecstasy of St. Francis; 110. *Van Keulen the Elder*, Portrait; 766. *Boel*, Allegory of worldly vanities; 571. *De Fries the Younger*, Portrait; 558. *Victor*, Court-yard of a castle; 268. *Van der Helst*, Portrait; 197. *Van Dyck*, Coronation of the Virgin; *482. *Ryckaert*, Mussel-seller; 814. *Neuchâtel*, surnamed *Lucidel*, J. Neudorfer, the mathematician, and his son; *School of Rubens*, 466, 465, Providence and Abundance, from the decorations of a triumphal arch: 543. *Van Utrecht*, Cock-fight; *796. *Holbein the Younger*, His wife and children, old copy of the original in Bâle Museum, here with the title 'Caritas', and the inscription: 'Die Liebe zu Gott heisst Charitas, wer Liebe hatt der tragtt kein Hass' (Love toward God is called Charity; he who has love bears no hate); *469. *Rubens*, Descent from the Cross, formerly an altarpiece in the convent of the Capuchins; no number, *Jordaens*, Huntsman and hounds; 267. *Barth. van der Helst*, Portrait; no number, *Unknown Artist*, Portrait of a man; *Rubens*, 461. Death of Mary Magdalen, *462. St. Francis and the Madonna.

Room III. Round this room, next the ground, are hung 27 portrait-studies by *Boilly* (d. 1874), for his picture of Isabey's studio (1800), and portraits by *Arn. de Vuez* (d. 1720). Other works by the latter artist, who spent much of his life at Lille, are also hung in this room. No. 142. *Ant. Coypel*, Athalide and Roxane (from Racine's 'Bajazet'); no number, *Fyt*, Still-life; 148. *Cuyp*, Portrait; 475. *Ruysdael*, Landscape; 113. *Ph. de Champaigne*, The Good Shepherd; 232. *Claude Lorrain*, Sea-piece; 808. *Maas*, Portrait; no number, *Both*, Landscape; *G. de Crayer*, The Messiah; 231. *Claude Lorrain*, Campo Vaccino at Rome; 806. *Lievens the Elder*, Salome; 144, above the entrance to the Musée Wicar (see p. 67), *G. de Crayer*, The Miraculous Draught of Fishes; 629. *Louis Watteau*, Episode of the siege of Lille; 352. *Mignard*, Fortune; 626. *Louis Watteau*, Confederation of the Departments of Nord, Somme, and Pas de Calais, in 1790; 879. *J. J. Weerts*, Legend of St. Francis of Assisi; 428. *Poussin*, The infant Moses; 537. *Tilborgh the Younger*, Domestic scene. — In the middle of the room: 755. *Sanson*, Susanna, a statue in marble. The side-doors of this and the succeeding hall lead to the Collection of Drawings (p. 67).

Room IV. *Louis* and *François Watteau*, whose works occur so often in this room, were the nephew and grand-nephew of the celebrated Antoine Watteau of Valenciennes, of whom, however, the gallery possesses no authentic specimen; their works are far inferior to those of their kinsman. *No. 532. *Teniers the Elder*, Dives in Hell; *436. *J. van Ravesteyn*, Portrait; 359. *Molenaer*, Scene during the Carnival; 771. *Both*, Landscape; 434. *Al. de Pujol*, Joseph in prison (1822); 11, 12, *Jacques d'Artois*, Landscapes: 689. *Unknown Artist*, Portrait; *153. *J. L. David*, Belisarius asking alms (1785); *Fr. Watteau*, 648. The 'Braderie' (sale of old effects), 620. Festival in the Colosseum; 625. *L. Watteau*. View of Lille; 299. *J. Jouvenet*, Raising of Lazarus; *437 *Van Ravesteyn*, Portrait of a lady; 531. *Teniers the Elder*, Incantation; 111. *Phil. de Champaigne*, Annunciation.

Room V. No. 139. *Courbet*, Evening at Ornans; *157. *Eug. Delacroix*, Medea; 215. *Ch. Fortin*, 'Chouans' (*i.e.* Royalists of Brittany); 87. *Jules Breton*, Erection of a 'Mont de Calvaire'; 135. *Corot*, Ancient festival; 839. *Laugée*, Servant of the poor; 540. *Troyon*, Landscape; 272. *Hockert* (Swedish painter), Preaching in Lapland; 182. *Duran* (of Lille), Scene of Italian peasant-life (monks with the body of a murdered man).

Room VI. No. 802. *Le Nain*, The grandmother's room; 114. *Chardin*, The learned ape; 174. *Donvé*, Portrait of the artist; no number, *Van der Helst* (?), Family-portraits.

Room VII. No. 89. '*Velvet' Brueghel*, Rest on the Flight into Egypt;

557. *Versteegh*, Interior; 795. *Van der Helst*, Venus; 561. *Vinckeboons*, Concert of angels; 67. *Boulanger*, Corpus Christi Procession in Rome; 842. *Sienese School*, St. Catharine of Siena; 794 bis. *Heemskerck*, Allegory; 812. *Massys*, Tarquin and Lucretia; 780. *Cranach the Elder*, Mocking of Christ.

Room VIII, to the left of the preceding. No. 847. *Italian School*, Madonna and Child; no number, *Bellegambe*, The Bath of the Blood of Christ, triptych; *846. *Italian School*, Large painting in several compartments, representing scenes from the lives of the Virgin and Saints, etc.; *775. *Brueghel the Elder*, John the Baptist preaching; *855. *Westphalian School*, Adoration of the Magi, Adoration of the Shepherds (shutters of a triptych); *523. *Stuerbouts* (?), The fairy-well; 17. *Bart. di Gentile da Urbino*, Madonna and Child; 91. *P. Brueghel the Elder*, Paying tithes; 854. *Westphalian School*, Annunciation (shutters of a triptych); 147. *Crivelli*, Madonna and Child; 876. *Israel van Meckenem*, Assumption; no number, *Bellegambe*, The Trinity (triptych); *Unknown Artist*, Annunciation, Nativity, and Massacre of the Innocents (triptych); 764. *H. met de Bles*, surnamed *Civetta*, Landscape, with the Flight into Egypt; 400. *Van Orley*, Adoration of the Magi (triptych). — In the middle: 811. *Stuerbouts*, Two shutters of a triptych. — The Archæological Museum (see p. 68) is entered from this room.

Room IX. No. 538. *Van Tiborgh the Elder*, Village-festival; 511. *Snyders*, Boar-hunt; no number, *Teniers the Younger*, The story-teller; 508. *Siberechts*, The ford; 18. *Baudry*, Punishment of a fallen Vestal; *Ch. L. Müller*, 376. Haidee (from Byron's 'Don Juan'), 377. The ruined gamester; 151. *Daubigny*, Sunrise; 346. *Merson*, The vision; 788. *Fictoor*, Portrait; 836. *Ant. Watteau* (?), Concert; 198. *Van Dyck* (?). Madonna and donor; 323. *Lehmann*, Sixtus V. blessing the Pontine Marshes; 68. *Giov. da Bologna*, Casting lots for the vesture of Christ; 316. *Lebrun*, Hercules chastising Cacus; 807. *Lievens*, Old man at prayer; 85. *Em. Breton*, Pond; 189. *Amaury Duval*, Birth of Venus; 186. *Duran*. Portrait; 342. *Comerre*, Samson and Delilah; no number, *Merson*, 'Le loup d'Agubbio', the wolf converted by St. Francis of Assisi in the streets of Gubbio; 30. *Barthélemy*, Wreck of the 'Borysthène' in 1865; 798. *J. Jordaens*, Isaac blessing Jacob. — Rooms X. and XI. are devoted to the Musée Moillet (see below).

Room XII. beyond the Musée Moillet, is occupied by paintings bequeathed by *A. Leleux* in 1873. — No. 644. *Ph. Wouverman*, Hunters resting; 533. *Terburg*, Lady of rank; 73. *Brakenburg*, After marriage; 297. *Jordaens*, Susanna; 176. *J. Ruysdael*, Landscape; 248. *Greuze*, Psyche crowning Cupid; 258. *Dirk Hals*, Backgammon-players; 558. *Teniers the Younger*, Landscape; 481. *Sal. Ruysdael*, Landscape; 696. *German School*, Crucifixion (triptych); 351. *W. van Mieris*, Drummer; 520. *Jan Steen*. Tavern-scene; 386. *Van der Neer*, Landscape; 635. *Van der Werff*, The happy household; 72. *Brakenburg*, The merry meal; 84. *Van Brekelenkamp*, Lady and gentleman (1662); 645. *Wynants*, Landscape; 519. *Jan Steen*, Fiddler; 300. *Th. de Keyser*, Family-portraits; 296. *Jordaens*, Twelfth Night; 480. *Sal. Ruysdael*, Landscape; 206. *Flemish School*. Holy Family. — In the middle: *Altar*, Temptation of Eve (marble; 1879).

The Musée Moillet, in Rooms X. and XI., is an ethnographical collection of considerable value, including costumes, weapons, tools, etc. The latter room also contains *Coins*, some ancient *Gobelins Tapestry*, and a few mediæval *Sculptures*.

From Room III. we enter the *Musée Wicar, a collection of upwards of 1400 drawings by the most celebrated masters, chiefly of the Italian school, formed by the painter *J. B. Wicar* (b. at Lille in 1762, d. at Rome in 1834), and bequeathed by him to his native city.

The collection is arranged in schools, the masters of each being placed in accordance with the dates of their birth, and their names being in most cases inscribed on the frames. Beside the most important sketches are placed engravings from the corresponding pictures, affording an opportunity for most instructive comparisons. This collection is open at the same

hours as the picture-gallery. Besides drawings by *Andrea del Sarto*, *Annibale Carracci*, *Correggio*, *Carlo Dolci*, *Giotto*, *Leonardo da Vinci*, *Veronese*, *Cranach*, *Holbein*, *Dürer*, and many other masters, the collection includes 8 by *Titian*, 126 by *Michael Angelo* (chiefly architectural designs), and 68 ascribed to *Raphael*. In the PASSAGE, in a niche to the left, is a famous *Head of a girl, in wax, long ascribed to Raphael, but now recognised as ancient, and probably found in a Roman tomb. A few antiquities, some enamels, and a terracotta head by Donatello are also exhibited here.

A staircase (not always open) adjoining Room IX. ascends to an old chapel, now transformed into an *Archaeological Museum*, and embellished with mural paintings by *A. de Vuez*.

Leaving the Hôtel de Ville, we now cross the large Place in an oblique direction to the Rue des Débris-St. Etienne in the opposite corner, and proceed by this street, the Rue des Prêtres, the Rue Basse (right), and the Rue du Cirque (first to the left) to *Notre Dame-de-la-Treille* (Pl. E, F, 3), a church in the style of the 13th cent., designed by the London architects H. Clutton and W. Burges, and begun in 1855. The building was planned on so ambitious a scale that little has been completed. — The Rue Basse leads hence to the *Rue Esquermoise* (Pl. E, 3), one of the principal streets of the old town, the appearance of which has been much altered by the construction of the wide Rue Thiers. — The Gothic church of *Ste. Catharine* (Pl. E, 3) contains a high-altarpiece by Rubens, representing the saint's martyrdom. — The handsome *Boulevard de la Liberté* (Pl. D, E, F, 4, 5) forms the boundary between the old town and the new quarters built in the modern Parisian style. In the Place de la République rises the spacious new *Préfecture* (Pl. E, 4, 5). — The *Porte de Paris* (Pl. F, G, 5), belonging to the old fortifications, but spared on their removal, was built in 1682 in the form of a triumphal arch in honour of Louis XIV. — The church of **St. Maurice* (Pl. F, 4), near the Grande Place and the railway-station, dates from the 13th century.

For a more detailed account of Lille, see *Baedeker's Northern France*.

FROM LILLE TO BRUSSELS (68 M., in 2¼-3½ hrs.; fares 8 fr. 30, 6 fr. 25, 4 fr. 15 c.). About 4 M. to the S.E. of (4 M.) *Ascq* is situated the village of *Bouvines*, where Emp. Otho IV. was defeated by Philip Augustus of France in 1214. 5½ M. *Baisieux* is the last French, and (11 M.) *Blandain* the first Belgian station, at each of which there is a custom-house. 14 M. *Froyenne*.

16 M. **Tournai**, see p. 58. Thence to Courtrai (¾ hr.), see R. 8.

FROM TOURNAI TO MONS, viâ Blaton, 30½ M., railway in 1½-1¾ hr. (fares 3 fr. 75, 2 fr. 80, 1 fr. 90 c.). Route viâ Leuze (29 M.), see p. 55. — Near *Vaulx* are the interesting ruins of the so-called *Château de César*. About 2½ M. from *Antoing* lies *Fontenoy*, where Marshal Saxe gained a great victory over the Austrians and British under the Duke of Cumberland in 1745. The old Gothic château is the seat of the Dowager Princess of Ligne. There are numerous lime-pits and lime-kilns in the neighbourhood. — The other stations are *Maubray*, *Callenelle*, *Péruwelz* (branch to Valenciennes), *Blaton* (where the line from Leuze to Mons is rejoined; branch to *Bernissart*), *Harchies*, *Pommeraul*, *La Hamaide* (local line

viâ *Hautrage* to St. Ghislain, see below), *Boussu-Haine*, *St. Ghislain* (p. 55), *Quaregnon-Wasmuel*, and *Jemappes*. — *Mons*, see p. 178.

Beyond Tournai the undulating and well-cultivated province of Hainault is traversed. *Mont St. Aubert* (p. 61) long remains conspicuous to the left. 20½ M. *Havinnes*; 24½ M. *Barry-Maulde*. 28 M. *Leuze*, a small stocking-manufacturing town on the *Dendre*, the junction of the Ghent-Oudenaarde-Leuze-Blaton line (p. 55). 30 M. *Chapelle-à-Wattines*; 32 M. *Ligne*, which gives a title to the princely family of that name. About 1¼ M. from the station is the château of *Moulbaix*, built in imitation of Windsor Castle and belonging to the Marquis de Chasteler.

35 M. **Ath** (*Cygne*; *Paon d'Or*; *Hôtel de Bruxelles*, near the station; *Hôtel de l'Univers*, opposite the station), on the *Dendre*, formerly a fortress, with 9000 inhab., contains nothing to detain the traveller. The *Hôtel de Ville* was erected in 1600. The church of *St. Julian*, founded in 1393, was re-erected in 1817 after a fire. The *Tour de Burbant*, the most ancient structure in the town, dates in its lower part from 1150. A monument to *Eugène Defacqz*, a native of Ath who played a prominent part in the events of 1830, was erected in 1880. Numerous lime-kilns in the environs. About 3 M. from Ath are the interesting ruins of *Cambron-Casteau*, formerly one of the richest abbeys in Belgium; they belong to Count de Val de Beaulieu.

Ath is the junction for the line from DENDERLEEUW *(Alost)* TO GRAMMONT, ATH, and JURBISE: 34 M., railway in 2 hrs. (fares 4 fr. 20, 3 fr. 15, 2 fr. 10 c.). — *Denderleeuw*, see p. 11. The train ascends the left bank of the *Dender* or *Dendre*. 2½ M. *Okeghem*. Then (4½ M.) **Ninove**, an old town with 6400 inhab., the seat, as early as the middle of the 12th cent., of a Premonstratensian abbey, of which no trace remains; the parish-church contains two paintings by De Crayer. — The next stations are *Sandbergen*, *Ideghem*, and *Schendelbeke*. 13 M. **Grammont**, see p. 181. — 16 M. *Acren*, the first place in Hainault; 17 M. *Lessines*, with porphyry quarries, is the junction of the Bassilly-Renaix line (see p. 70); *Papignies*; *Rebaix*. — 25 M. **Ath**, see above. — Then *Maffles*, *Mevergnies-Attres*, *Brugelette* (with a large orphan-asylum conducted by nuns), *Lens*, and (34 M.) *Jurbise*, where the Brussels and Paris line is reached (see p. 178).

FROM ATH TO BLATON, 12 M., railway in 40 min. (fares 1 fr. 45, 1 fr. 10, 70 c.). — The stations are small and uninteresting, with the exception of (7 M.) **Belœil**, a village with the celebrated château and estate of the Prince de Ligne, which has been in possession of the family upwards of 500 years. Prince Charles Joseph of Ligne (1735-1814), the eminent general and statesman, gives a long account in his letters of this estate with its park and gardens. Delille, in his poem 'Les Jardins,' describes Belœil as '*tout à la fois magnifique et champêtre*.' The château contains numerous curiosities of artistic as well as historic interest; a considerable library, with many rare MSS.; admirable pictures, including works attributed to *Dürer*, *Holbein*, *Van Dyck*, *Velasquez*, *Leonardo da Vinci*, *Michael Angelo*, and *Salvator Rosa*, and also specimens of many modern artists; relics (fragments of the 'True Cross' and the 'Crown of Thorns'), and numerous gifts presented to the family by emperors and kings, from Charles V. to Napoleon I. Admission to the château is rarely denied by the proprietor.

Blaton is the junction for the lines to *Leuze* and *Tournai* (see p. 68), *Péruwelz-Tournai* (see p. 68), and *St. Ghislain-Mons* (p. 55).

FROM ATH TO ST. GHISLAIN (p. 55), 14 M., railway in about 1½ hr.

Beyond Ath are several small stations at which the express does

not stop. From (44 M.) *Bassily* a branch-line diverges to *Lessines* (p. 69), *Ellezelles* (p. 33), and *Renaix* (p. 55).

50 M. **Enghien,** the next important place, a town with 3900 inhab., many of whom are occupied in lace-making ('point de Paris'), is the junction of the line from Ghent to Braine-le-Comte and Charleroi (R. 20). The fine **Park* of the Duc d'Arenberg formerly contained the ancestral château of the Ducs d'Enghien, which was destroyed during the French Revolution. The old chapel, with its carved oaken door, contains a well-preserved triptych, ascribed to *Mabuse*. Adjacent is a *Capuchin Convent*, the church of which contains the beautiful alabaster *Tomb of Guillaume de Croy, Archbishop of Toledo (d. 1521), richly adorned with figures and ornaments in the style of the early Italian Renaissance. — Steam-tramway hence to (19½ M.) *Cureghem* (p. 77).

The train quits the province of Hainault and enters Brabant. 53 M. *Bierghes;* 55 M. *Saintes;* 56 M. *Brayes-Bellingen.*

59 M. **Hal** *(Cygne; Trois Fontaines; Univers)*, situated on the Senne and the canal of Charleroi, with 9000 inhab., is celebrated throughout Belgium as a resort of pilgrims, on account of the miracle-working image of the Virgin in the church of **Notre Dame*, a pure Gothic edifice, begun in 1341 and consecrated in 1409.

The church possesses numerous costly treasures presented by Emp. Maximilian I., Charles V., Pope Julius II., Henry VIII. of England, the Burgundian Dukes, and the Spanish governors. The *High-altar is a fine Renaissance work in alabaster, executed by *Jan Mone* in 1533, with reliefs representing the seven Sacraments, statuettes of the four Evangelists and the four great Fathers of the Church, and a figure of St. Martin sharing his cloak with a beggar. The font, in bronze, was cast in 1446. A late-Gothic tabernaculum is also noteworthy. A monument in black marble, with the figure of a sleeping child, is dedicated to the son of Louis XI., who died in 1460. Another chapel contains 33 cannon-balls, caught and rendered harmless by the robes of the wonder-working image during a siege of the town.

The *Hôtel de Ville*, built in 1616, a slender three-storied brick building distinguished by its lofty roof, was successfully restored a short time ago.

From Hal to *Braine-le-Comte* and *Mons* (Brussels and Paris railway), see R. 19.

60½ M. *Buysingen;* 62 M. *Loth.* The country traversed is hilly. The line runs for some distance parallel with the canal of Charleroi. 64 M. *Ruysbroeck* was the birthplace in the 14th cent. of the mystic of that name. Near (66 M.) *Forest* the train crosses the winding *Senne*, which waters a rich pastoral district. The line intersects the Boulevards of Brussels, commanding a view of the Porte de Hal (p. 113) to the right, and soon stops at the Station du Midi.

68 M. **Brussels,** see p. 72.

Key to the Plan of Brussels.

1. Abattoirs (Slaughter-houses) B3, F2
Académie Royale des Sciences, des Lettres, et des Beaux Arts E4
2. Bains Léopold D4
Bain Royal E3
3. Bains St. Sauveur D3
4. Banque Nationale E3
5. Bibliothèque Royale (Royal Library) D4
6. Bourse de Commerce (Exchange) C3
7. Casernes (Barracks) C1,2, E3, C5
9. Chapelle de l'Expiation, or Ch. Salazar D4
10. Colonne du Congrès . . . E3
11. Conservatoire Royal de Musique D5
12. Ecole vétérinaire B5
13. Eglise du Béguinage . . . C2
14. — St. Boniface E6
15. — Ste. Catherine C2
— Ste. Gudule (cathedral) . E3
16. — St. Jacques-sur-Caudenberg E4
17. — St. Jean et St-Etienne . D5
18. — des Jésuites . . . F2, C4
19. — St. Joseph F4
20. — Ste. Marie de Schaerbeek F1
21. — St. Nicolas D3
22. — Notre-Dame de Bon-Secours . C3, 4
23. — — — de la Chapelle . C D4
24. — — — des Victoires . . D5
25. Entrepôt Royal (Custom House) C1
Galerie St. Hubert (Passage) D3
— du Commerce D2
— du Nord D2
Halles Centrales (Markets) . C3
Hôpital St. Jean (St. John's Hospital) E2
30. Hôtel du Gouvernement (Government Offices) C D4
— de Ville (Town Hall) . . D3
Jardin Botanique (Botanic Garden) E2
31. Institut des Aveugles (Blind Asylum) C6
35. Maison du Roi D3
36. Mannikin Fountain C4
Marché Couvert or Marché de la Madeleine (M. C.) . . D4
38. Monument des Martyrs . . D2
39. — of Counts Egmont and Hoorn D5
39. — of John Cockerill . . . F5
Musée des Armes, see Porte de Hal.
Museum of Natural History G5
41. — of Paintings (Picture Gallery) D4
Musée Wiertz G5
44. Palais du Duc d'Arenberg . D5
45. — des Beaux-Arts . . . D E4
46. — de Justice (old) D4
47. — — — (new) . . . . C D5
— de la Nation (Legislative Assembly) E3
49. — du Comte de Flandre (Crown-Prince) . . . D E4
— des Académies E4
— Royal E4
Prison des Petits-Carmes . D E5
53. Porte de Hal C6
Post Office D2
Station du Nord E1
— du Midi B5
— du Quartier Léopold . . F5
— de l'Allée-Verte (Goods Station) D1
59. Statue of General Belliard . E4
60. — of Godfrey of Bouillon . E4
61. — of Léopold I. F6
— of Prince Charles of Lorraine, in the court of the Royal Library.
— of the Astronomer Quetelet, in front of the Académie E4
— of the Anatomist Vesalius, in the Place des Barricades F2
63. Synagogue, New D5
64. Telegraph, Central Office . E1
Théâtre Royal de la Monnaie D3
66. — des Galeries St. Hubert . D3
67. — du Parc E3,4
68. — Molière E5
71. Alhambra D2
72. Flemish Theatre D1
73. Cirque Royal E3
74. University D4
Vauxhall E3,4

12. Brussels. French, *Bruxelles*.

Arrival. There are three railway-stations at Brussels: 1. Station du Nord (Pl. E, 1), for Ostend, Antwerp (and Holland), Louvain, Liège, and Germany. 2. Station du Midi (Pl. B, 5), for Charleroi, Namur viâ Baulers, Braine-le-Comte, Tournai, and France (entrance by the ticket-office in the Rue Fonsny). 3. Station du Quartier Léopold or *Gare du Luxembourg* (Pl. F, G, 5), for Ottignies, Namur, Givet (France), Luxembourg, Bâle (and Germany); but most of the trains on this line also start from the Station du Nord. A fourth station (Pl. C, D, 1) is used for goods-traffic only. The *Chemin de Fer de Ceinture* connects the several railway-lines, and also carries on a local traffic. — *Cab* with one horse from the station into the town 1 fr.; trunk 15 c., small articles free; the driver expects an additional fee. Comp. p. 75.

Hotels. *Upper part of the Town*, near the park: *Bellevue (Pl. a; E, 4), Place Royale 9, frequented by royalty and the noblesse, expensive, R. 4-10, L. 1, A. 1, B. 2, déj. 5, D. 6, pens. 15, omn. 1¼ fr.; *Hôtel de Flandre (Pl. b; E, 4), Place Royale, R., L., & A. 4-6, B. 1¼, déj. 4, D. 5, pens. from 12½, omn. 1¼ fr.; these two under the same management (lift); *Hôtel Mengelle (Pl. d; E, 2), Rue Royale 103, to the N. of the Colonne du Congrès, R. 5-10, L. ½-1, A. 1, B. 1½, déj. 3-4, D. 5, 'pens.' in summer from 12, in winter from 10½ fr. (lift); *Hôtel de l'Europe (Pl. c; D, E, 4), Place Royale; *Hôtel de France (Pl. e; E, 3, 4), Montagne du Parc 6, R. 2½-12, L. 1, A. 1, B. 1¼, D. 5, pens. 10-14 fr.; Grand Hôtel Britannique, Place du Trône 3 (Pl. E, 5), behind the Royal Palace, R. 2½-6, L. ¾, A. ¾, B. 1½, déj. 3, D. 5, pens. 10-14 fr. All these hotels are good, well situated, and expensive. Table d'hôte at 5, 5.30, or 6 p.m.

Lower part of the Town: *Grand Hôtel de Bruxelles (Pl. *a*; C, D, 3), Boulevard Anspach, a large establishment with about 200 rooms, of which those opening on the glass-roofed court should be avoided; R. & A. from 4, L. 1, B. 1½, D. at 6 p.m. 5 fr.; café and restaurant on the ground-floor. — Hôtel de Suède (Pl. h; D, 3), Rue de l'Evêque 29, R. from 3, L. ¾-1, A. ¾, B. 1½, déj. 3, D. 4½, pens. from 10, omn. 1 fr.; *Hôtel de l'Univers (Pl. i; D, 2), Rue Neuve 38-40 and Boulevard du Nord 7, R. 2½-8, L. ¾, A. 1, B. 1½, déj. 3, D. 4½, pens. from 10 fr., R. extra; *Hôtel de l'Empereur (Pl. k; D, 2), Rue Neuve 63, R. 3-10, A. 1, L. ¾, B. 1½, déj. 3, D. at 5.30 p.m. 4, pens. from 9½ fr.; *Hôtel de Saxe (Pl. l; D, 2), Rue Neuve 77-79, R. from 3½, D. 4 fr.; *Grand Hôtel Central (Pl. C, 3), Place de la Bourse, opposite the Exchange, R., L., & A. 3-12, B. 1½, déj. 3, D. 4, pens. from 10 fr. (lift); Hôtel de la Poste (Pl. o; D, 3), Rue Fossé-aux-Loups 28, R. 2½-3, L. 1, D. at 5.30 p.m. 3½ fr.; Rocher de Cancale, Rue Fossé-aux-Loups 17-20 (Pl. D, 3), R., L., & A. from 3, B. 1¼, D. 2-5, pens. from 6 fr., good cuisine (best known as a restaurant, see p. 73); Hôtel Rhenania (German), Rue Léopold 6, R. 2-10 (mostly 5), A. ¾, B. 1½, déj. 3, D. at 6 o'cl. 4, pens. from 8 fr. — Grand Miroir (Pl. s; D, 3), Rue de la Montagne 28, R., L., & A. 3½-9, B. 1¼, déj. 2½, D. 3, pens. 10, omn. 1 fr.; Hôtel du Grand Café, Rue des Eperonniers 24-26 (Pl. D, 3, 4); *Hôtel de Vienne (Pl. u; D, 3), Rue de la Fourche 24-26, R. 2½-3, B. 1¼, D. 3 fr. — *Hôtel de Bordeaux, Rue du Midi 135 (Pl. C, 4), R., L., & A. from 3, B. 1, déj. 2, D. 2½, pens. from 8 fr.; *Hôtel de Cologne, Rue de la Fourche 17-20, R. 2½-3½, B. 1, déj. 2, D. 2½ fr.; Grand Monarque (Pl. r; D, 3), Rue des Fripiers 17, R. from 2½, L. & A. 1, B. 1¼, D. 3 fr.; Hôtel de la Campine, Marché aux Poulets 45; Hôtel Royal, Boulevard du Hainaut 87, R. from 1½ fr., no table d'hôte. — Near the Station du Nord: Grand Hôtel Gernay, Boulevard du Jardin Botanique 13, R., L., & A. from 3, B. 1, déj. 2½, D. 3, pens. 7 fr.; Hôtel-Café des Boulevards, Place des Nations 1; Hôtel de Bavière, R., L., & A. 2½-3, B. 1 fr., with restaurant; Hôtel du Rhin, Rue de Brabant 14, R., L., & A. 1½-2½, B. ¾, D. 1½-2½, pens. 6 fr.; these two German. — Near the Station du Midi: Hôtel des Acacias, de Calais, de l'Espérance (good restaurant), de la Terrasse (restaurant), and others. — Some of the Tavernes mentioned on p. 73 contain cheap and comfortable rooms for gentlemen.

Place de la Duchesse Elisabeth
Rue de Fiennes
Fl. du Conseil
CUREGHEM
Anderlecht
2
3
4
5

Geograph. Anstalt von Wagner & Debes, Leipzig

A number of *Pensions* like those in Switzerland have also recently sprung up: *S. Bernard*, Rue Belliard 50; *Wittcher's Family Hotel*, Boul. de Waterloo 23 ('pens.' 8-11 fr. per day); *Mlle. Van Loo*, Rue Keyenfeld 1; *G. Janssens*, Rue de Vienne 26; *Hoffmann*, Rue Montoyer 51-53; *Mme. Gachet*, Rue Carely 10; *Mme. Stewart*, Rue de la Concorde 61, Avenue Louise; *Mme. Heughebaert*, Rue Berckmans 114; *Mme. van Pievoet*, Rue Stassart 86; *Verbeeck*, Boul. de Waterloo 62 (6-10 fr. per day); *Toussaint*, Rue de l'Esplanade 13; *Kremer*, Rue du Trône 15; *Heymann*, Place des Martyrs and Rue des Oeillets 2. — Furnished Apartments. *Mrs. Mathys*, Rue du Prince Royal 42; *Mrs. Huntley*, Rue de la Science 1; *Mr. Toelle*, Rue de Stassart 84; *Mme. Dievoort*, Rue de Stassart 82; also at Avenue Marnix 11.

Restaurants. **Frères Provençaux*, Rue Royale 40, by the park, D. from 5 to 7.30 p.m. 5 fr., cheapest wine 3 fr. per bottle, beefsteak 3 fr.; **Mengelle*, see p. 72; **Sevin (neveu Perrin)*, Rue Fossé-aux-Loups 35, to the N. of the theatre; **Café Riche*, Rue de l'Ecuyer 23, corner of the Rue de la Fourche, D. from 5 fr., patronised by the Brussels 'Jeunesse dorée'; **Restaurant du Grand Hôtel*, Boul. Anspach, sometimes overcrowded; **Rocher de Cancale*, see p. 72. All these are elegantly fitted up, and resemble the leading restaurants of Paris. The viands and wine are excellent, but expensive. The portions are generally ample, so that one is enough for two persons.

Next in order to the above houses come the **Cafés-Restaurants** and **Tavernes**, at which the cuisine is somewhat less elaborate and the charges correspondingly lower. Between 11 a.m. and 1-2 p.m. (déjeuner) and between 5 and 7 p.m. (dinner) a choice of three or four dishes *(plats du jour)* may always be obtained; the charges are déj. ¾-1¼ fr., D. 1-1½ fr.; soup or cheese (English, Dutch, or 'Gruyère') 40-50 c. extra. Dinners *à prix fixe*, 2-5 fr., may also be obtained in many of these houses. Waiter 15-20 c. The usual beverage is English ale or stout or Belgian or German beer. The first is best obtained in the Tavernes of the upper town and in other houses with English names (30 c. per half-pint), while the last (30-40 c. per glass) is found chiefly in the cafés of the lower town. The following are the most conveniently-situated of these establishments. In the Upper Town: **Taverne du Globe*, **Taverne de la Régence*, both in the Place Royale; *Taverne Guillaume*, Rue du Musée 20; *Taverne Fontaine*, Rue du Musée 10; *Taverne Léopold*, Rue du Commerce 66. — In the Lower Town, near the Place de la Monnaie: *Café du Cercle*, Rue Léopold 3 and Rue de l'Ecuyer 24; *Café de la Monnaie*, Rue Léopold 7; *Taverne de Londres*, Rue de l'Ecuyer 15-17; *Taverne Alexis & Legrand*, Rue de l'Ecuyer 45; *Taverne Royale*, Passage St. Hubert, Galerie du Roi, and Rue d'Arenberg; *Grande Taverne Allemande*, Rue des Bouchers 27 (R. 2½ fr.); *Taverne St. Jean*, Rue St. Jean, to the W. of the Montagne de la Cour and Boul. Anspach 41. — In or near the Boulevard Anspach: **Restaurant Jean Dubois*, Rue de la Bourse 12; *Parc aux Huîtres*, Boul. Anspach 29; *Restaurant de la Bourse*, at the back of the Exchange; **Au Filet de Sole*, Rue Grétry 1, near the Halles Centrales; *Restaurant Duvivier*, Boulevard du Nord 116 (with garden). — The following is somewhat inconveniently situated: *Duranton*, Avenue Louise 82, on the way to the Bois de la Cambre.

The following are good **Eating Houses** in the side-streets to the N.E. of the Place de l'Hôtel de Ville, chiefly frequented by natives: *Au Gigot de Mouton*, *Au Filet de Boeuf*, Rue des Harengs; *A la Faille Déchirée*, Rue Chair et Pain. Oysters, steaks, and chops are their strong points; wine is usually drunk, but beer may also be obtained.

Beer Houses. English Ale and Stout: *Prince of Wales*, Rue Villa Hermosa 8, first cross-street to the right in descending the Montagne de la Cour (rooms to let); *Old Tom Tavern*, Rue des Princes, Place de la Monnaie. — German Beer: *Taverne de Munich*, Rue de la Madeleine 60 (with garden); *Tav. Jean*, Impasse du Parc (Pl. E. 3); *Trois Suisses*, Rue des Princes; *Augustinerbräu*, Rue des Princes 18 (Hôtel Rhenania), near the Place de la Monnaie; *Tav. Bass*, Boul. Anspach 8; *Tav. Clarenbach*, Galerie de la Poste; *Tav. Joseph*, Boulevard Anspach 52, near the Exchange; *Brasserie Pschorr*, Boul. Anspach 64; *Happel*, at the corner of the Marché aux Poulets, to the N. of the Exchange; *Tav. Victoria*, Rue des Fripiers 14;

Tav. du Dôme, Galerie du Commerce 53, with garden; and many others. — Belgian Beer, brewed in the German manner and called *Munich* or *Bock* is sold in many café-restaurants, such as the *Café Métropole* and the *Ancien Hôtel Continental*, both in the Place de Brouckère (Pl. D, 2). The ordinary Belgian beer (*Faro*, *Louvain*, *Lambicq*, *Uitzet*, *Bock National*) is largely consumed by the natives, but will probably be found unpalatable by strangers. The *Estaminets*, or beer-houses, are very numerous.

Wine Rooms. Rhine wine and Moselle: Rue Henri Maus 29, next door to the Exchange; *Moselhäuschen*, Rue de la Reine 15, next the Mint. — Italian wine: *F. Cirio*, Rue de la Bourse 18, 20. — *Block's Universal Wine Co.*, Rue Paul Devaux 6; *Continental Bodega Co.*, Rue de Louvain 2, in the Passage (Galerie du Roi 28), and Rue de Namur 2. — Wine may be obtained by the glass or by the bottle in these establishments.

Cafes are very numerous and generally good (coffee 30 c., beer 30-35 c., ices 70 c.). **Mille Colonnes*, in the Place de la Monnaie; **Café du Grand Hôtel*, Boulevard Anspach 23, to the N. of the Exchange; **Sesino*, Boul. Anspach 3; *Café Central*, in the Hôtel Central, see p. 72; *Café des Templiers*, Place de la Bourse; *Café Teniers*, Boulevard Anspach 83, with large billiard-room; *Café Monico*, Rue d'Arenberg 1. — Ices at the cafés, and also at the following confectioners: *Brias & Co.*, Rue Cantersteen 5 (Pl. D, 4); *Mathis*, Rue Treurenberg 25 (at these two 50 c. per portion); *Marchal*, Rue de l'Ecuyer 30; *Brockaert*, Rue de l'Ecuyer 33.

Baths. *Bain Royal* (Pl. F, 3), Rue de l'Enseignement 62 (cold and swimming baths) and Rue du Moniteur 10-12 (warm baths, 1 fr. 20 c. to 2 fr.); *Bains St. Sauveur* (Pl. 3; D, 3), Montagne aux Herbes Potagères 33; *Bains Léopold* (Pl. 2; D, 4), Rue des Trois Têtes 8, both with good swimming basins (1 fr.). *Open-air Swimming Baths*, Rue de la Glacière 8, St. Gilles.

Shops. The best are in the Rue de la Madeleine and Montagne de la Cour, the principal streets leading from the upper to the lower part of the city; also in the Rue Neuve, the Passages, and Boul. Anspach. — *Money Changers* in the Montagne de la Cour (No. 81), Marché aux Herbes, Rue des Fripiers, etc.

Brussels Lace. The following are the most important houses for this speciality: *Verdé-Delisle & Co. (Compagnie des Indes)*, Rue de la Régence 1; *Daimeries-Petitjean*, Rue Royale 2; *Bôval-De Beck*, Rue Royale 74; *Müser & Co.*, Boulevard de la Senne 44; *Baert & Co.*, Place des Martyrs 22; *De Vergnies & Soeurs*, Rue des Paroissiens 26; *Sacré*, Place des Martyrs 20; *Buchholtz*, Rue Léopold 3; *Duden*, Rue Neuve 120; *Voss-Michel*, Galerie de la Reine 8, Rue Neuve 84, and Rue de la Madeleine 10; *Schuermans*, Rue des Cendres 8; *E. Kaufmann*, Passage (Galerie du Roi 3); *Stern & Co.*, Rue de la Chancellerie 21. The recommendations of commissionaires and other touts should be disregarded, as they are rarely disinterested. — The lace is less expensive than formerly, as the flowers or 'sprigs' are now sewn upon a ground of tulle instead of one made by hand. The flowers are either manufactured with the bobbin (*fleurs en plat*) or with the needle (*fleurs en point*). About 130,000 women are employed in this manufacture in Belgium, and the value of their work is about 50 million fr. annually.

Booksellers. *Office de Publicité* (Lebègue & Co.), Rue de la Madeleine 46; *Kiessling & Co.*, with lending library, Montagne de la Cour 72; *Muquardt*, Rue des Paroissiens 20; *Spineux*, Montagne de la Cour 86. — Engravings: *Géruzet*, Rue de l'Ecuyer 27 B; *Leroy & Fils*, Montagne de la Cour 83; *Dietrich & Co.*, Montagne de la Cour 75. — The *Belgian News* is an English newspaper published weekly at Brussels; office, Rue du Pepin 17.

Post Office. The central office (Pl. D, 2) is now in the old Augustine Church, Boulevard Anspach; open from 5 a.m. to 8 p.m. There are also numerous branch-offices, open from 7. a. m. to 7 p.m., all with telegraph-offices: at the railway-stations, Place de la Chancellerie 1, Rue de Louvain (Palais de la Nation), Avenue de l'Astronomie 27, Boulevard de Waterloo 9, Place de la Chapelle 6, etc. Pillar letter-boxes in all the principal streets.

Telegraph Office. Central office (Pl. 64; E, 1) at the *Station du Nord*, Rue de Brabant; 'succursales' at the post-offices (see above).

International Intelligence Office, Rue Royale 1 (Hôtel Bellevue), for se-

curing railway-tickets and sleeping-carriages, forwarding luggage, etc.—*Cook's Tourist Office*, Rue de la Madeleine 41. — *Office des Voyages*, Boul. Anspach 41. — *Agence des Etrangers* (for lodgings, etc.), Boulevard de la Senne 12.

Cabs (*Voitures de Place*). The following is the tariff of the Brussels municipal district for one-horse cabs, holding 1-3 persons. There is no fixed tariff for the two-horse cabs. — From 6 (in winter 7) a.m. till midnight, for 1/2 hr. 1 fr., for each 1/4 hr. additional 50 c. From midnight to 6 or 7 a.m., for 1/2 hr. 2 fr., each 1/4 hr. additional 1 fr.

Trunk 15 c., small luggage free. Gratuity of 10-25 c. to the driver usual. This tariff includes drives in the Bois de la Cambre and the Park of Laeken, provided the hirer returns to town in the same cab. If not, 1 fr. extra is paid as return-money.

The fares of the '*Voitures de Grande Remise*', superior vehicles, with coachmen in livery, are higher.

Tramway (*Chemin de Fer Américain*). Brussels possesses a very complete network of tramways, which are marked in the Plan. The cars run every 10 or 20 min.; fares 10-60 c. according to the distance traversed; 5 c. extra in the hinder part (1st cl.) of the cars.

1. From *Schaerbeek* (Pl. F, 1) through the *Rue Royale*, and then either across the *Place des Palais* and through the *Boulevard de Waterloo* (yellow name-boards and yellow lamp in front, green behind). or through the *Rue de la Régence* (red boards and red lamp in front, green behind), to the *Avenue Louise* (Pl. D, 6) and the *Bois de la Cambre*.

2. From the *Station du Nord* by the *Upper Boulevards* (Pl. E, F, 2-5) to the *Station du Midi* (red lamp in front, green behind).

3. From the *Station du Nord* to the *Station du Midi* by the *Lower Boulevards* (Pl. C, B, 1-6).

4. From *Laeken* through the Rue du Progrès to the *Station du Nord* and by the *Inner Boulevards* (Pl. D, C, 1-5) to the *Station du Midi* (white boards and green lamps).

5. From the *Rue du Pavillon* in Schaerbeek to the *Station du Nord* and viâ the *Inner Boulevards* to the *Station du Midi* and *St. Gilles* (black boards and yellow lamps).

6. From the *Place Liedts* in Schaerbeek to the *Station du Nord* (Pl. E, 1) and viâ the *Inner Boulevards* to the *Station du Midi* and *Forest* (yellow boards, red lamps).

7. From *Laeken* by the Chaussée d'Anvers, Rue de Laeken, Rue van Artevelde, and Chaussée de Mons to *Cureghem* and *Anderlecht*.

8. From the *Impasse du Parc* (Pl. E. 3) through the *Rue de la Loi* to the *Palais du Cinquantenaire* (beyond Pl. G, 4).

9. From the *Place Royale* (Pl. E, 4) through the Rue Belliard to the *Parc Léopold* (Pl. G, 5).

10. From the *Place Royale* through the Rue de la Régence, Avenue Louise, Chaussée de Charleroi, and Avenue Brugman to *Uccle* (Pl. D, 6).

11. From the *Place Royale* viâ the Place du Trône (Pl. E, 5) to the *Place du Luxembourg* (Pl. F, 5).

12. From the *Exchange* (Pl. C, 4) viâ the Place Ste. Gudule and Place du Congrès to the *Place St. Josse-ten-Noode* (Pl. C-G, 3), every 10 min. ('tramway déraillable', with five-wheeled cars).

Omnibus from the *Exchange* viâ the Place Royale and the Porte de Namur to *Ixelles* (Pl. C, 3, 4; D, 4; E, 5; F, 6), every 1/2 hr.

Steam Tramway. 1. From the *Place St. Josse* (Pl. G, 3) to the Central Cemetery at Evere and from the *Porte de Namur*, at the beginning of the Rue de Namur (Pl. E, 5), to the *Bois de la Cambre*, and thence to the race-course at Boitsfort (p. 191), either by the Chaussée d'Ixelles, or the Chaussée de Wavre. — 2. From the *Eglise Ste. Marie* (Pl. F, 1) viâ the Place St. Josse and the Chaussée d'Etterbeck (Parc Léopold) to the *Bois de la Cambre*.

Theatres. *Théâtre Royal de la Monnaie* (Pl. D, 3), Place de la Monnaie, for operas only; open almost every day in autumn, winter, and spring. Performances begin at 7, and last till 11 or later. Fauteuils d'orchestre and premières loges 6 fr.; balcon (reserved seats in front of

the best boxes) and secondes loges 5 fr.; parquet (between the stalls and pit) and secondes loges, at the side, 4 fr.; troisièmes loges and parterre (pit) 2 fr.; seats previously secured ('en location') cost ½-1 fr. each additional; bureau de location open daily 12-3 o'clock. — *Théâtre Royal du Parc* (Pl. 67; E, 3, 4), built in 1782, comedies, vaudevilles, dramas; best seats 5 fr. — *Théâtre des Galeries St. Hubert* (Pl. 66, D, 3; operas, dramas, comedies, vaudevilles), in the Passage of that name (p. 107), with accommodation for 1500 spectators; best boxes 5 fr. — *Théâtre Molière* (Pl. 68; E, 5), Rue du Bastion, for dramas and vaudevilles; best seats 5 fr. — *Théâtre Flamand* or *Vlaamsche Schouwburg* (Pl. 72; D, 1), Rue de Laeken 124 A; best seats 2½ fr. — *Théâtre du Vaudeville*, in the Passage (Galerie de la Reine 15), comedies and broad farces; best seats 3 fr. — *Alhambra* (Pl. 71; D 2), Boulevard de la Senne 18, operettas, spectacular pieces; best seats 6 fr. — *Circus* (Pl. 73; E, 3), Rue de l'Enseignement.

Concerts in winter in the Conservatoire de Musique (Pl. 11; D, 5), Rue de la Régence, at the corner of the Petit-Sablon, given by the members of the *Conservatoire Royal de Musique;* admission 1-3 fr. — 'Concerts populaires et classiques' generally twice a month, on Sundays at 1 p.m., in the Théâtre de la Monnaie (p. 77). — Open-air concerts in the *Park* daily in summer (1st May to 30th September) 3-4.30 p.m.; at the *Vauxhall* (Pl. E, 3, 4), at the N.E. corner of the Park, concert by the orchestra of the royal theatre at 8 p.m. (1 fr.); military band on Sun. and Thurs. afternoons in the Bois de la Cambre.

Popular Festivals. 'Kermesse' from the middle of July to the middle of August, and the anniversary of the Revolution ('fêtes nationales') on July 21st, and the preceding or following days, on which occasions Flemish merriment becomes somewhat boisterous. — *Horse Races*, several times annually, at the Hippodrome, on the road to Boitsfort (see p. 115).

Embassies. American Minister, *Hon. E. H. Terrell*, Rue Belliard 43; Consul, *Col. G. W. Roosevelt*, Boul. de Waterloo 75. — British Envoy, *Lord Vivian*, Rue de Spa 2; Vice-Consul, *T. E. Jeffes, Esq.;* Pro-Consul, *W. E. Sergeant, Esq.*, Rue d'Edimbourg 35.

English Physicians. *Dr. Coltignon*, Rue des Chevaliers 24; *Dr. Thomson*, Rue d'Egmont 14. — **Dentist,** *Dr. George Fay*, Rue Joseph 23. — **Chemists.** *Delacre*, Montagne de la Cour 80; *Delchevalerie*, Rue de Namur 74.

English Bankers. *Messrs. Bigwood & Morgan*, Rue Royale 16; *Suffield & Co.*, Montagne de la Cour 81. — **Solicitors.** *T. E. Jeffes, Esq.*, Rue d'Edimbourg 35; *A. F. Chamberlayne, Esq.*, Rue Souveraine 91, Avenue Louise.

British Institute and Home for Governesses and Servants, Rue de Vienne 26 (resident honorary secretaries, Mrs. C. E. Jenkins and Miss Young). — *British Charitable Fund*, established 1815; Hon. Sec., Rue de la Loi 82.

English Club, 20 Rue du Musée.

Brussels Cricket & Lawn Tennis Club, Avenue de Longchamp (tramway).

English Church Service at the *Church of the Resurrection*, Rue Stassart (Pl. E, 6; services at 8.30, 11, 4, and 7; chaplain, *Rev. John C. Jenkins, M. A.*); at *Christchurch*, Rue Crespel, Avenue de la Toison d'Or (11 a.m. and 7 p.m.; chaplain, *Rev. W. R. Stephens, M. A.*); and at the Protestant Church in the Rue Belliard (12 noon and 4 p.m.; chaplain, *Rev. A. K. Harlock, M. A.*). French Protestant services in the last-named church, in the Chapelle du Boulevard de l'Observatoire, and in the Chapelle du Musée. German Protestant services also in the last-named. Flemish Protestant service at Rue Blaes 70. — *Synagogue*, Rue de la Régence, see p. 103.

Collections, Museums, etc.: — *Armour* at the Porte de Hal (p. 113), daily 10-4, Mon. 1-4.

Bibliothèque Royale (p. 88), daily 10-3.

Botanical Garden (p. 111), daily till dusk; admission to the hot-houses by payment of a fee, 10-12 and 2-4 (not on Sundays).

Exchange (p. 109), daily; business-hours 1-3 p.m., corn-exchange later.

Hôtel de Ville (p. 105); interior best seen before 9 a.m. or after 4 p.m.

Musée d'Art Monumental et Industriel, in the Palais du Cinquantenaire (p. 82), daily 10-4, in winter 10-3.

Musée Communal (p. 106), daily 10-4.

Musée Wiertz (p. 112), daily 10-4.
Natural History Collection (p. 112), daily 10-3.
Palais des Académies (frescoes in the hall; p. 81), daily; 50c.
Palais Arenberg (picture-gallery, p. 102), shown on week-days, 10-4, in the absence of the Duke (strangers are sometimes admitted when the Duke is at home on sending in their cards); fee 2 fr.
Palais Royal (p. 80), shown in absence of the King only, and by special permission of the 'maréchal du palais', or minister of the household.
Picture Gallery (p. 89, 94), daily 10 to 3, 4, or 5; on the 1st and 3rd Mon. of each month the modern pictures are not shown before 12 noon.
Pictures, see also Musée Wiertz, Palais Arenberg, Palais Ducal.

Principal Attractions: Park (p. 80) and its environs; Congress Column (p. 85); Cathedral (p. 85); Museum (p. 89); Palais de Justice (p. 103); Market-place and Hôtel de Ville (p. 105); Maison du Roi and Musée Communal (p. 106); Mannikin Fountain (p. 107); the new Boulevards and Exchange (p. 109); Galerie St. Hubert (p. 107), in the evening by gas-light; Musée Wiertz (p. 112); Palais du Cinquantenaire (p. 81); Drive in the Bois de la Cambre (p. 115).

Brussels, the capital of Belgium, the residence of the royal family, and the seat of government, is situated nearly in the centre of the kingdom, on the *Senne*, a small tributary of the Schelde. The city consists of the lower part on the N.W. side, traversed by several canals and ramifications of the Senne, most of which are now vaulted over, and the upper part on the S.E. side, covering the slope which gradually rises from the river. In 1887 the population was 177,523, or including the ten suburbs (named from the N. towards the E., *Schaerbeek*, *St. Josse-ten-Noode*, *Etterbeek*, *Ixelles*, *St. Gilles*, *Cureghem*, *Anderlecht*, *Koekelberg*, *Molenbeek-St-Jean*, *Laeken*) about 450,000. There are nearly 2000 English residents. Most of the latter reside in or near the *Quartier Léopold* (p. 112), the highest and pleasantest part of the town. The commerce of Brussels is comparatively small in extent, but its manufactures of lace (p. 74), furniture, bronzes, carriages, and leather articles are very important.

The chronicles of the 8th cent. make mention of a village named 'Bruesella' (*broek*, marsh; *broeksele*, dwelling on the marsh), and a document of Otho the Great proves that there was a church here in 966. In the 11th cent. the town was considerably extended and surrounded by walls, and soon became an important station on the great commercial route between Bruges and Cologne. The princes and nobility erected their mansions on the heights rising gradually from the Senne, among them the Counts of Louvain, the sovereign lords of the country, who afterwards assumed the title of Dukes of Brabant (12th cent.). The Burgundian princes, who subsequently resided here (15th cent.), were generally surrounded by a large retinue of French knights, in consequence of which, even at that period, French became the most fashionable language among the nobility of the Netherlands. The character of the city and its inhabitants thus gradually developed itself, the court and the nobility, with their French language and manners, being established in the upper part, while the lower quarters were chiefly occupied by the trading com-

munity and the lower classes, whose language and character were essentially Flemish.

After the Netherlands passed into the possession of the Hapsburgs in 1477, Brussels became the seat of a brilliant court, which attained the height of its magnificence under Charles V. Philip II. made it the official residence of the Stadtholder of the Netherlands, and Margaret of Parma (p. xvii) here performed the duties of that office. Brussels was the scene of the first rising of the Netherlands against the Spanish dominion (1566; see p. 103), but at the end of the protracted conflict the city remained in the hands of the Spaniards. During the wars of Louis XIV. and Louis XV. Brussels had much to suffer. Its refractoriness under the galling yoke of the Austrian governors was another source of disaster (see p. 105), but a better state of affairs was introduced by the mild rule of Maria Theresa and her stadtholder, Duke Charles of Lorraine (1741-80). After the wars of the French Republic and the First Empire, Belgium was united in one monarchy with Holland, and Brussels alternated with the Hague as the seat of the States General and the residence of the king. The revolution which ended in the separation of Belgium and Holland broke out at Brussels in 1830; and on July 21st of the following year, the new King of Belgium, Leopold of Saxe-Coburg-Gotha, entered the city in state. At that time Brussels contained about 100,000 inhabitants.

The half-French half-Flemish character of the city, of which we have spoken above, is still recognisable at the present day. The upper part of the city, which was rebuilt after a great conflagration in 1731, contains the Royal Palace, the ministerial offices, the embassies, and the mansions of the nobility and gentry. The well-known ball given by the Duchess of Richmond on the eve of the Battle of Waterloo took place in the house in the Rue Royale nearest to the former Porte de Schaerbeek. The lower town, on the other hand, is devoted almost entirely to industry and commerce. The spacious market-place, with the magnificent Hôtel de Ville and the mediæval guild-houses, presents a very striking picture, and affords an idea of the ancient glory of the city, but the advance of modern improvement has left few other relics of antiquity. The most conspicuous step in this direction has been the construction of the Inner Boulevards.

Sketch of Art in Brussels. During the two golden ages of Flemish art in the 15th and again in the 17th cent., Brussels held a subordinate position, when compared with other Belgian towns, such as Ghent, Bruges, and Antwerp; but the appointment of *Roger van der Weyden the Elder* to the office of civic painter in 1436 (p. xli) is sufficient proof that art was not neglected here. The prosecution of the fine arts, as indeed that of liberal pursuits in general, fell entirely into abeyance in the 18th century. The name of Brussels, however, again became known in connection with painting after the year 1815, when *Jacques-Louis David*, the famous head of the modern French school, banished from Paris as a regicide, took up his abode here. David was too old to found a new school, but it was owing to his influence that the classical style remained longer dominant in Brussels than in other Belgian art-centres. *Navez*, *Portaels*, and *Mathieu*, who flourished here during the third and fourth decades of

the present century, are good representatives of the correct and careful, though at the same time cold and lifeless style which then prevailed at Brussels, particularly in the domains of sacred art.

In the remarkable revolution in taste and practice which took place in Belgium after 1830, Brussels took little part, the movement being headed by Antwerp. The political importance and wealth of the city, however, have assembled here the chief colony of artists in Belgium, though it is impossible to class them together as forming a school.

The most distinguished names about 1840-50 are those of *Louis Gallait* (1810-87; p. 60) and *Edouard de Biéfve* (1808-82), whose 'Abdication of Charles V' (p. 90) and 'Compromise of the Belgian Nobles' (p. 92) won them ardent admirers far beyond the confines of Belgium. Gallait in particular cultivated a careful naturalism, coupled with the utmost attention to details, in which, however, he still fell far short of the technical skill of the present day. The fact of their having given expression to national ideas, and celebrated the praises of Egmont in particular, has contributed not a little to the popularity of both these masters. At one period Gallait was very partial to a kind of sentimental style, which in some cases degenerated into the melodramatic. In a later generation the following have acquired eminence as historical and genre painters: *Slingeneyer*, *Markelbach*, *Wulffaert* (a pupil of Gallait), *De Vriendt*, *Madou* (d. 1877), and *Stallaert*. *Emile Wauters* is the most distinguished living painter who can be said to belong to a properly indigenous school. The French influence, which has already submerged the national literature, promises gradually to supersede the national art as well. This is shown by the increasing resort of Belgian artists to Parisian studios, by their not unfrequent migrations to Paris, and lastly and mainly by their ready acceptance of the traditions observed by Parisian artists since the time of the Second Empire. Leading representatives of this French element on Belgian soil are the genre painters *Alfred Stevens* and *Willems*, the first of whom in particular is more at home in Paris than in his native country.

Another style, marked by its correct drawing, and resembling the German school, is exemplified by *G. Guffens* and *Jan Swerts*, who made many conjoint efforts to naturalise fresco-painting in Belgium (Antwerp, p. 151; Ypres, p. 29; Courtrai, p. 56). — As a specialist may be mentioned the animal-painter *E. Verboeckhoven*, with whom the names of *Robbe* and *Tschaggeny* may be coupled. In landscape-painting Belgium has no contemporary artists comparable to those of Holland.

The eccentric painter *Wiertz*, nearly all of whose works are collected and preserved in a gallery of their own (p. 112), occupies a perfectly unique position. Although naturally quite capable of acquiring the technical skill of Rubens, to which indeed he in some measure attained, Wiertz was unfortunately led by personal disappointment and literary quarrels to embark on an entirely mistaken career, bordering on madness.

The art of SCULPTURE is pursued at Brussels with great success, as is proved by such names as *Eug. Simonis*, *A. Fraikin*, *Jehotte*, and *W.* and *J. Geefs*. Still happier results have been attained by sculptors of ecclesiastical subjects, and particularly in wood-carving, in which Belgium has regained some of its 17th cent. reputation. Its chief seats are Brussels and Louvain, and its most eminent masters *Geerts* and the brothers *Goyers*. The works of this school are so frequent in new and restored churches, that it is superfluous to adduce examples here.

In ARCHITECTURE the Gallic proclivities of the people are shown by the overwhelming number of houses in the so-called *French Renaissance* style (from Louis XIII. to Louis XVI.) which have sprung up within the last few years and completely altered the appearance of the old Brabant capital. It must be mentioned on the other hand that the *Flemish Renaissance* style of the 16th cent. has also become extremely popular, and has been followed not only in private houses, in which the most striking feature is the small proportion borne by the breadth to the height, but also in various public edifices.

The ***Park** (Pl. E, 4), situated in the centre of the upper part of the town, originally the garden of the Dukes of Brabant, and laid out in its present form in 1774, is an attractive spot, although of limited extent (500 yds. in length, 300 yds. in width). Among the sculptures it contains are a Diana and Narcissus, at the fountain opposite the Palais de la Nation, both by *Grupello;* a Magdalene by *Duquesnoy;* a bust of Peter the Great, presented to the city by Prince Demidoff; two figures of Meleager by *Lejeune;* and a Venus by *Olivier*. The groups at the entrance opposite the Palace, by *Poelaert* and *Melot*, represent Summer and Spring. The park is a fashionable resort in summer on Sundays from 1 to 2.30 p.m., and on week-days from 3 to 4.30 p.m., when a military band plays. There is also music here on most summer-evenings at 8 o'clock (at the Vauxhall, p. 76). The park is closed about an hour after dusk, when a bell is rung to apprise visitors of the shutting of the gates. During the eventful 23rd-26th of September, 1830, the park was one of the chief scenes of the conflict. Prince Frederick of the Netherlands entered Brussels with an army of 10,000 men on the 23rd, and occupied the palace and park. He was, however, unable to pass the barricades which guarded the streets, and evacuated the park on the night of the 26th.

The streets surrounding the park, the *Rue Royale*, *Rue Ducale*, *Rue de la Loi*, and *Place des Palais*, together with the adjoining *Place Royale*, received their present architectural character at the time of the formation of the park (last quarter of the 18th cent.), having been mainly designed by the talented architect *Guimard*. The Rue Royale, which bounds the park on the W., runs along the margin of the eminence on which the upper town is situated. As in other streets in this quarter, the traffic is comparatively insignificant, though several attractive shops have recently been opened here. On the W. the row of houses is often broken by small terraces, intended by Guimard to afford views of the lower town, but many of them have unfortunately been built up. On the first of these terraces rises the marble *Statue of Count Belliard* (Pl. 59; E, 4), a French general (d. 1832), who was ambassador at the newly-constituted court of Belgium in 1831-32, by *W. Geefs*.

The **Palais Royal** (Pl. E, 4), in the Place des Palais, originally consisted of two buildings erected during last century, which were connected by an intervening structure adorned with a Corinthian colonnade in 1827. It is at present being entirely remodelled from designs by *Balat*, and two new wings projecting into the royal gardens at the back have lately been completed. The interior (adm., see p. 77) contains a number of apartments handsomely fitted up, and a considerable number of ancient and modern pictures. Among the former are specimens of *Rubens*, *Van Dyck*, *Hobbema*, and *Frans Hals;* among the latter are works of *De Braekeleer*, *Coomans*, *Gallait*, *Verboeckhoven*, and *Wappers*. A flag hoisted on the palace announces the presence of the king.

Near the Royal Palace, at the corner of the Rue Ducale, is situated the *Palais Ducal*, or **Palais des Académies** (Pl. E, 4), formerly that of the *Prince of Orange*. It was erected at the national expense, and presented to the Prince, afterwards King William II. of Holland (d. 1849), in 1829. Since 1842 it has been the property of the Belgian government. The building has been occupied since 1877 by the *Académie Royale des Lettres, Beaux-Arts, et Sciences*, and the *Académie Royale de Médecine*.

The Grande Salle on the first floor, a very handsome room, has been decorated by *Slingeneyer* with twelve finely-executed mural paintings, representing the most important events in the political and social history of Belgium. 1. The ancient Belgians under Ambiorix swearing to deliver their country from the Roman yoke, B.C. 54; 2. Clovis at the battle of Zulpich, vowing to introduce Christianity, A.D. 496; 3. Influence of Charlemagne: the Emperor in the school of Héristal, 768-814; 4. The culminating period of chivalry: Godfrey de Bouillon visiting the Holy Sepulchre after the conquest of Jerusalem, 1099; 4. Culminating period of civic prosperity: Jacques Van Artevelde advising the Flemish towns to remain neutral in the wars between France and England, 1337; 6. Culminating period of the power of the guilds: Anneessens (p. 105), the energetic defender of the rights of the guilds against the Austrian supremacy, before his execution, 1719; 7. Establishment of the present reigning family, 1831; 8. The fine arts: Albert and Isabella of Austria, after their entry into Louvain, attend the historical teaching of Justus Lipsius; 9. Music: Willaert, Clément, Lassus, Gretry, etc.; 10. Ancient art: Philippe le Bon of Burgundy visiting Jan and Margaret Van Eyck; on the wall a portrait of Hubert Van Eyck; 11. Modern art: Rubens returning to his native country, and received by Van Dyck, Snyders, Jordaens, etc.; 12. Natural science: Vesalius the anatomist on the field of battle as the military physician of Charles V.

The garden which surrounds the palace is adorned with a marble statue of *Quetelet*, the astronomer (1776-1874), by *Fraikin*, erected in 1880 (in front of the palace), and with the Victor, a bronze figure by *J. Geefs*, a statue of Cain by *Jehotte*, and a Discus-thrower by *Kessels* (at the back).

In the Rue de la Loi, which skirts the N. side of the park, rises the **Palais de la Nation** (Pl. E, 3), erected in 1779-83 from a design by *Guimard* for the assemblies of the old Council of Brabant, used as the *Palais des Etats Généraux* from 1817 to 1830, and now for the sittings of the Belgian Senate and the Chamber of Deputies. The reliefs in the pediment, by *Godecharle* (1782), are illustrative of the administration of justice. The interior of the main building was entirely destroyed by fire in 1883, but it has since been completely restored.

The buildings adjoining the Palais de la Nation on the E. and W. are occupied by government-offices. — Opposite, in the N.E. angle of the park, stands the building known as *Vauxhall* (Pl. E, 3, 4; comp. p. 76), partly occupied by the Cercle Artistique et Littéraire; near it is the *Théâtre du Parc* (Pl. 67).

The Rue de la Loi ends at the Parc du Cinquantenaire, formerly the drill-ground (see Map, p. 114), in which rises the exhibition-building of 1880, now known as the **Palais du Cinquantenaire.**

The *North Wing* contains the Musée d'Art Monumental et Industriel, the *South Wing* or *Palais du Peuple* is to contain a national museum. These wings are to be united by a great central building. A separate pavilion behind accommodates the Musée Scolaire de l'Etat.

The **Musée d'Art Monumental et Industriel** (adm. see p. 76) is divided into three sections.

1. Musée d'Art Monumental, in the main hall of the N. wing, consisting of a collection of casts of ancient and modern works of art. Specially noteworthy are the reproductions of mediæval and Renaissance sculptures from Oudenaarde, Léau (Church of St. Leonhard), Louvain, and other Flemish towns.

2. Musee d'Art Decoratif, in the outer rooms of the crescent-shaped gallery adjoining the main hall, entered from that hall and from the central passage. It contains designs for wall-paintings and stained-glass, copies of early works, etc.

To the left of the entrance: Sketches for *F. Geselchap's* frescoes in the Arsenal at Berlin; beneath, coloured Japanese pictures, chiefly of the 18th century. On the outer (concave) wall: *J. Swerts*, St. George; *J. Diericks*, Spring, copy after Sandro Botticelli (Florence); *M. Than*, Attila's banquet (Pest); beneath, *J. Swerts*, Sketches for the mural decoration of the cathedral at Prague; *E. Agneesens*, Two sketches of decorative figures; *G. Guffens*, Entry of Philip the Bold into Ypres (p. 29); farther on, on the same wall, coloured sketch of the same. Beneath, *X. Mellery*, Drawings of the bronze figures at the Petit-Sablon (p. 101); above, and elsewhere in the hall, *W. Geets*, Eight patterns for the tapestries in the Gothic hall of the Hôtel de Ville at Brussels (p. 103). — Farther on, copies after Rembrandt (de Staalmeesters and the Night Watch, pp. 326, 320), H. van der Goes, F. Hals, Van Dyck, Murillo, etc.; *F. Geselschap*, War, large cartoon for the painting in Berlin (comp. above); *Puvis de Chavannes*, Pro patria ludus, cartoon for the painting in Amiens; beneath, *H. Lévy*, Sermon and Death of St. Dionysius. Coronation of Charlemagne (at St. Merry and the Panthéon in Paris). Then *J. P. Laurens*, Sketches for ceiling-paintings; *Puvis de Chavannes*, St. Radegunda in the convent of Ste. Croix, and Charles Martel victorious over the Saracens, two smaller cartoons (Poitiers); *F. Geselschap*, Valhalla, cartoon for the painting at Berlin (see above); *G. Guffens*, Crusaders under Baldwin IX. of Flanders leaving Courtrai, large cartoon (p. 56); beneath, nine designs for the mural decoration of the Halles at Ypres (p. 28), by *Ch. Degroux*.

On the inner wall: Copies after Giotto, Masaccio, Fra Angelico, Raphael, Titian, Luini, Primaticcio (Fontainebleau), Paolo Veronese, etc., by *G. Vanaise*, *H. Evrard*, *X. Mellery*, etc. Cartoons: *E. Lévy*, The Wedding, The Family (Salle des Mariages of a mairie in Paris); *Puvis de Chavannes*, Legend of St. Genevieve (Panthéon at Paris); *H. Lévy*, Fraternity, a decorative painting. At various points throughout the hall are numerous designs for stained windows in various Belgian churches, by *B. van Orley*, *Th. van Thulden*, *J. de la Baer*, etc. — Finally some sculptures: *A. Ströbl*, Perseus; reduced copy of *Rauch's* monument to Frederick the Great in Berlin; *E. Fremiet*, Joan of Arc (Paris); model of the monument of Breydel and De Coninck at Bruges, by *Devigne-Quyo*.

3. Musée d'Art Industribl Ancien, in the inner curve of the gallery, which is divided into a large main hall and five side-rooms, somewhat higher. It contains the antiquities formerly exhibited in the Porte de Hal (p. 113). Catalogues for some of the sections are published.

Large Room, immediately to the right of the entrance from the main hall (see above): Case with antique bronze articles and two cases

with Egyptian antiquities. In the corner and the central range mummies and sarcophagi from Egypt; large terracotta funeral urn; inscriptions.

Then follow 24 tables and cases with articles in stone (hatchets, hammers, arrow and lance-heads, etc.), terracotta (lamps, figures, dishes, cups, Greek and Etruscan vases, Gallic pottery, etc.), bronze, and iron (swords, spear-heads, hatchets, helmets, shields, horse-shoes, figures, ornaments, some of gold, etc.). Two cases on the left side of the room contain Roman antiquities in bronze, terracotta, and glass, found in Belgium.

In the centre of the room is another show-table with seals and impressions; and two tables with ancient weights and measures. Two cases with ivory carvings: to the left: *1 Reliquary shaped like a Romanesque church (from the middle Rhine; 12th cent.), elephant's tusk with Romanesque gold mounting, Romanesque and Gothic book-covers, etc., of the 11-15th cent.; large Byzantine diptych (8th cent.); combs, etc.; to the right: 15-17. Goblets with very fine Renaissance reliefs (Triumph of Bacchus; Birth of Venus; Battle of Amazons). — Three cases with reliquaries and other ecclesiastical articles; in the middle: *22. Head of Pope St. Alexander, in silver, on an enamelled reliquary (12th or 13th cent.); costly reliquaries in gold, adorned with enamels, gems, and figures (13th cent.); to the left: Byzantine and other enamelled crucifixes, set with jewels; beneath, Cross in rock-crystal with ivory figures (13th cent.); cups; monstrances; to the right: reliquaries in the shape of sarcophagi or small altars, Romanesque (10-12th cent.) and Gothic (14th cent.). — The following large case contains goldsmith's work: large flat dishes with beaten reliefs (16-17th cent.); goblets; ostrich-egg in a costly setting; crown with gems (11th cent.); insignia of the presidents of a guild; enamelled plaques with Scriptural scenes.

By the left wall are two cases with Coptic embroideries, antique glass, and ecclesiastical sculptures; carved wooden figures, some painted and gilded; Gothic *Altar in carved wood, with the Martyrdom of St. George, by Johann Borremans (1493); beneath, Antependium, with stamped gilt ornamentation (17th cent.). To the right and left, two large brasses, with engraved figures (14th and 16th cent.). Farther on is a case with various domestic and ecclesiastical articles in bronze and other metals (locks, pitchers, bowls, platters, candelabra, small bronze sculptures, bells, censers, etc.).

In the middle of the room: Three Gothic choir-desks, in metal (15th cent.); two large metal candelabra (12-13th cent.); *Romanesque font, cast in bronze (12th cent.), with noteworthy figures in high relief; four stone fonts in the Romanesque style (12th cent.) and one in the Gothic style (15th cent.). Then a case with Italian faïence: platters and vessels; three cases with Dutch and German earthenware; jugs, bowls, etc.; and a case with porcelain from Tournai and Brussels: 190. Large vase with floral garlands (18th cent.). [There are two special catalogues for the porcelain and faïence collections.] Case with ornamented caskets and boxes in wood and metal.

On the right side of the room is a Gothic altar in carved wood, painted and gilded, with scenes from the life of Christ (15th or 16th cent.). Opposite is a case with Chinese and Japanese faïence and porcelain.

In the middle of the room: Table with watches, clocks, etc.; case with Dresden and Sèvres china: case with German glass; two cases with Venetian glass; table with Chinese and Japanese porcelain; table with Chinese ivory-carvings; case with Brussels lace; case with lace from Hungary and the Balkan Peninsula.

Left wall: Case with ecclesiastical vestments; Gothic altar in carved wood, with the Martyrdoms of SS. Ludgerus and Barbara (1530); beside it, large brass with engraved figures and enamelled coat-of-arms (1554). — In the middle of the room: Two chariots, a sledge, and a litter, of the 18th cent. — At the end of the hall: Funeral monuments, grave-slabs of the 13-15th cent., originally inlaid with metal; decorative sculptures from Gothic buildings; painted and stamped tiles of the 16-17th cent.; Dutch wall-tiles, with pictures. — On the walls of the hall are tapestries of the 15-18th cent., chiefly from Brussels and Oudenaarde.

The 1st Side-Room contains Greek, Roman, and Etruscan antiquities

in terracotta and bronze, forming the *Musée de Ravestein*, presented to the Museum by M. de Meester de Ravestein, for fourteen years Belgian minister at the Vatican. There is a special catalogue of this collection, by M. Ravestein himself (1 fr.).

Immediately to the right of the entrance from the lower room are two wall-cases with Egyptian antiquities in wood, bronze, terracotta, and stone. — By the window-wall and in the window recesses are ten cases with an extensive collection of bronze articles: tripods, lamps, candelabra, boxes, vessels, handles and hilts of various shapes, animals, bells, weapons, helmets, greaves, masks, weights; also numerous small bronze figures. In Case 8 (beginning from the right): 860. Victoria, found near Dijon; 861. Mercury. Case 9: 846. Venus; 880. Hercules; 835. Minerva. Case 10: 821. Jupiter with the thunderbolt; 903. Ajax plunging his sword into his breast (of doubtful antiquity); 945. Samnite warrior. — Then two cases with terracottas from Italy and Greece, many of them from Tanagra: masks and heads; reliefs from burial-urns; vessels from Lower Italy in the shape of animals' heads, etc.; 486. Terracotta doll found at Viterbo. The case in the last window-recess contains objects in iron, bronze, terracotta, glass, stone, etc., mostly discovered in Belgium.

The important Collection of Antique Vases begins in the case by the left end-wall (next Room II.), and is continued in three cases in the middle of the room. 1st Case: Early Etruscan vases, black with stamped or scratched ornamentation; Corinthian vases of the 6th cent. B.C., adorned with bands of animals, figures, etc., including narrow *Lekythoi* (filled with perfumes to be used at burials) and round *Alabastra* or ointment-vessels. — 2nd Case: Specimens illustrating the developed Greek ceramic art of the 5th and 4th cent. B.C.; large panathenæan amphoræ, with a figure of Athene in front and an athletic contest behind, the figures being black on a red ground. To the later style (red figures on a black ground) belong the drinking-vessels in the lower rows, the three largest of which (to the right) are adorned with dances of satyrs and maenads or drinking-scenes in harmony with the destined use of the vessels. In the upper row: 389. Vase with black figures, signed *Nikosthenes;* 408. Vase from Cumæ, with bands of figures in gilt-relief. — 3rd Case: Vases from Lower Italy, dating from the period of decadence (4th-2nd cent. B.C.), extravagant in form and decoration. Also black and red vases with stamped figures. — 4th Case: 303. Large wide vase, with a battle of Centaurs: beside it. 305. 306. Theseus overcoming the Minotaur; beneath. 291-296. Labours of Hercules. — Between Cases 1 and 2 are six show-tables with a valuable and well-arranged collection of polished specimens of different coloured marbles. Between Cases 2 and 3, a table with cut stones and paste imitations, and three tables with Roman and other terracotta lamps, with stamped figures. Between Cases 3 and 4, two tables with Roman coins of the republic; large gold medal presented by Pius IX. to M. de Ravestein who escorted him to Gaeta in 1848; two tables with glass vessels and beads, and pieces of coloured glass-paste. In the centre, Bust of M. de Ravestein. On the other side of Case 4 is a table with ornaments: 1478. Etruscan head-dress (from a tomb); rosette and leaves of thin gold, earrings, gold and bronze necklaces, armlets; amber beads, etc.; behind, finger-rings and fibulæ. — Table with small bronze articles, keys, portions of locks, nails, knives, spoons, surgical instruments, amulets; in front, to the left, small flat leaden figures, votive offerings found near Viterbo; to the right, Etruscan and Roman ivory and bone-carvings. — Finally two tables with bronze mirrors, most of which are Etruscan with long handles and engraved figures; round mirror-cases, with figures in relief; 1301. Greek mirror with an archaic winged female figure as handle.

Side-Rooms II-V. contain furniture and wood-carvings of the 15-18th cent.: cabinets, chests, tables, chairs, chimney-pieces, altar-pieces, etc.

Room II. Carved Gothic oak pulpit, with the four evangelists; Gothic oak confessional (16th cent.); late Gothic altar-piece in carved wood, with the Passion and the Resurrection; above, Carved Gothic oak gallery, with figures of the Apostles (15th cent.). — In the centre of the room are three

tables with impressions of seals in terracotta; Italian desk, with carved reliefs (16th cent.).

Room III. Early Gothic altar-piece (or antependium?), with painted scenes from the life of St. Peter (13th cent.); carved and painted Gothic cradle, made for Maximilian I. and said to be the cradle of Charles V., a bronze bust of whom is placed beside it. In the middle room, a table with artistic French locksmiths' work (15-16th cent.).

Room IV. Large Flemish marble chimney-piece, with carved, inlaid, and painted wooden top (17th cent.); carved wood ornaments for a picture-frame (17th cent.). In the middle of the room, show-case with Limoges enamel (16th cent.); plaque with head of Jupiter; flat dishes, etc. — Room V. Flemish room.

The *Musée Scolaire National* (admission, see p. 76) is a considerable collection of educational appliances, of Belgian and foreign origin. The 1st Room shows the developement of Froebel's system; the two following rooms contain appliances for use in primary schools (Ecoles Primaires) and in teachers' seminaries (Ecoles Normales), and work by school-children.

In the Rue Royale (Pl. E. 4-1), midway between the Rue de la Loi and the Boulevard Botanique, is situated the *Place du Congrès*, adorned with the **Colonne du Congrès** (Pl. 10; E, 3), a monument erected to commemorate the Congress of 4th June, 1831, by which the present constitution of Belgium was established, and Prince Leopold of Saxe-Cobourg elected king. The column, of the Doric order, 147 ft. in height, is surmounted by a statue of the king in bronze, by *W. Geefs*. The nine figures in relief below, representing the different provinces of Belgium, are by *Simonis*. The female figures in bronze at the four corners are emblematical of the Liberty of the Press, the Liberty of Education, both by *Jos. Geefs*, the Liberty of Associations, by *Fraikin*, and the Liberty of Public Worship, by *Simonis*. The names of the members of the Congress and of the provisional government of 1830 are recorded on marble tablets. The summit, which is reached by a spiral staircase of 192 steps (trifling fee to the custodian), commands a magnificent panorama. The two bronze lions at the door are by *Simonis*. The foundation-stone of the column was laid by King Leopold I. in 1850, and the inauguration took place in 1859. At the foot of the flight of steps which descend to the lower part of the town are situated two *Marchés Couverts*.

The Rue Royale, with its continuation the Rue de la Régence, presents a very striking appearance as viewed from the Place Royale, e.g. in front of the Hôtel de Bellevue (Pl. a; E, 4), whence we command the entire range of imposing buildings from the Palais de Justice (p. 103) to the church of Ste. Marie at Schaerbeek (p. 111).

The ***Cathedral** (*Ste. Gudule et St. Michel;* Pl. E, 3) in the vicinity, situated on a somewhat abrupt slope overlooking the lower part of the town, is an imposing Gothic church consisting of nave and aisles, with a retro-choir, and deep bays resembling chapels. The church was begun about the year 1220, on the site of an earlier building, consecrated in 1047. A few traces of the transitional style of this period are still observable in the retro-choir. The

rest of the choir, the transept, the arcades of the nave, and the S. aisle are early-Gothic, and were completed in 1273. The N. aisle, and the vaulting and windows of the nave were constructed between 1350 and 1450. The windows of the high choir and the unfinished W. towers date from the 15th cent., the large (N.) chapel of the Sacrament from 1534-39, the (S.) chapel of Notre Dame de Délivrance from 1649-53, and the whole was restored in 1848-56. The façade in its principal features rather resembles the German than the French Gothic style. The numerous statuettes recently placed in the niches and consoles of the portal are unfortunately out of keeping with the Gothic character of the building. The W. entrance is approached by a handsome flight of steps, completed in 1861.

The Interior (the works of art are shown from 12 to 4 only, when 1 fr., or, if a party, 50 c. each, must be contributed to the funds of the church, besides which the sacristan expects a fee for opening the chapels; entrance by the S. transept) is of simple but noble proportions, and measures 118 yds. in length by 55 yds. in breadth. The nave rests on twelve round pillars and six buttresses, the choir on ten round columns.

The beautiful **Stained Glass* dates from different periods, from the 13th cent. down to modern times. The finest is that in the *Chapel of the Sacrament (N.; adjoining the choir on the left), consisting of five windows presented in 1540-47 by five of the most powerful Roman Catholic potentates of Europe, in honour of certain wonder-working Hosts (comp. p. 108). Each window bears the portraits of the donors with their patron-saints: 1st window (beginning from the left), John III. of Portugal and his queen Catherine, a sister of Charles V.; 2nd, Louis of Hungary and his queen Maria, another sister of Charles V; *3rd, Francis I. of France and his queen Eleonora, a third sister of Charles V.; 4th, Ferdinand I. of Austria, brother of Charles V., and his queen; 5th (above the altar) Charles V. and his queen Eleonora Louise. The first two windows were executed by *Jan Haeck* from designs by *Michael Coxie*, the third is by *Bernard van Orley*, and the fifth is a skilful modern reproduction (1848), by Capronnier from designs by Navez, of the old one, which had been unfortunately destroyed. The representations in the upper half of the windows depict the story of the Hosts, which were stolen by Jews and sacrilegiously transfixed in their synagogue. The scoffers were so terrified by their miraculous bleeding that they determined to restore them; but their crime was denounced and expiated by death. The top of the 5th window represents the adoration of the Lamb and the Sacred Hosts. The Gothic altar in carved wood (by *Goyers*, 1849) is beautifully executed.

The windows of the Chapel of Notre Dame de Délivrance (S. side), executed in 1656 by *J. de la Baer* of Antwerp, from designs by *Theod. van Thulden*, are inferior both in drawing and colouring to those just described, but are notwithstanding excellent examples of 17th cent. art (school of Rubens). They represent episodes from the life of the Virgin, with portraits of Archduke Leopold (d. 1662), Archduke Albert (d. 1621), and the Archduchess Isabella Clara Eugenia (d. 1633); then Emp. Ferdinand II. (d. 1658) and Leopold I. (d. 1705). The same chapel contains a **Monument* in marble, by *W. Geefs*, to *Count Frederick de Merode*, who fell in a skirmish with the Dutch at Berchem in 1830. The armorial bearings of the Merode family have the commendable motto: '*Plus d'honneur que d'honneurs*'. Over the monument, the Assumption, a large modern picture by *Navez*. This chapel also contains a marble monument to *Count Philip Balthazar de Merode* (d. 1857), an elder brother of the last-named, a well-known Belgian statesman, by *Fraikin*, and one of the Spanish general *Count Isenburg-Grenzau* (d. 1664), the last of a noble Rhenish family.

The five stained-glass windows of the High Choir, dating from the middle of the 16th cent., contain portraits of Maximilian of Austria and his queen Mary of Burgundy; their son Philippe le Bel and his queen

Johanna of Castile; Emp. Charles V. and Ferdinand, sons of the latter; Philip II., son of Charles V., with his first wife, Maria of Portugal; Philibert, Duke of Savoy, and Margaret of Austria. — Below is the monument of Duke John II. of Brabant (d. 1312) and his duchess Margaret of York, in black marble, with a recumbent lion in gilded copper, cast in 1610; opposite to it, the monument, with recumbent figure, of Archduke Ernest (d. 1595), brother of Emp. Rudolph II. and stadtholder of the Netherlands. Both monuments were erected by Archduke Albert (brother of Ernest) in 1610. A white marble slab covers the entrance to the burial-vaults of the princes of the House of Austria.

The Retro-Choir contains four stained-glass windows executed by *Capronnier* in 1879 from designs by *Navez;* the subjects are taken from the history of the Patriarchs and the Children of Israel, from the life of Christ, and from the history of the Christian church. — In the rococo chapel behind the high-altar is an altar from the Abbaye de la Cambre (p. 115). The stained glass, bearing figures of saints and the arms of the Merode family, is also by *Capronnier* (1843).

Transept. *Stained glass: Charles V. and his queen, with their patron-saints (N.); Louis III. of Hungary and his queen, by *Bernard van Orley*, 1538 (S.). Opposite the N. chapel, winged picture representing scenes from the life of St. Gudule, by *Coxie* (1592); opposite the S. chapel, Crucifixion, by the same artist.

The well-executed and richly-coloured stained glass in the Nave is all by *Capronnier*, having been presented by the king, the royal family, and wealthy Belgian citizens, and put up in 1860-80; the subjects also refer to the story of the stolen Hosts (see p. 86), beginning in the S. aisle, by the transept. The window of the W. Portal, a Last Judgment by *F. Floris*, remarkable for the crowd of figures it contains, dates from 1528, but has been frequently restored. Four of the massive statues of the Twelve Apostles on the pillars of the nave (Paul, Bartholomew, Thomas, Matthew) are by *Jer. Duquesnoy;* three others (John, Andrew, Thaddæus) are by *Fayd'herbe* (d. 1694). The *Pulpit, originally in the church of the Jesuits at Louvain, was executed in 1699 by the celebrated *Verbruggen*. It is a representation in carved wood of the Expulsion from Paradise. Among the foliage are all kinds of animals, — a bear, dog, cat, fox, eagle, vulture, peacock, owl, dove, squirrel, ape eating an apple, etc. Above is the Virgin with the Child, who crushes the head of the serpent with the cross. — In the aisles: confessionals by *Van Delen* (18th cent.); in the S. aisle is the monument of *Canon Triest* (d. 1846), noted at Brussels for his benevolence, by *Eug. Simonis;* a marble monument to *Count Cornet de Ways-Ruart*, by *Geefs*, 1872 (Faith supporting old age and elevating youth). The marble-reliefs of the stations on the way to Calvary are by *P. Puyenbroeck*. Some of the tombstones of the 16th cent. deserve notice. The government and the city have for many years expended considerable sums annually on the embellishment of the sacred edifice.

The Tower commands a beautiful view; ascent, 1 pers. 2 fr., 2 or more pers. 3 fr.

The handsome new building opposite the cathedral, to the N., is the ***Banque Nationale** (Pl. 4; E, 3), one of the best modern buildings in Brussels, designed by *H. Beyaert* and *Janssens*, and exhibiting a free treatment of the Louis XVI. style. The allegorical figures of Industry and Commerce over the pediment are by *Wiener*, the rest of the sculptural ornamentation by *Houtstout*. The interior is also worth inspection (entrance in the Rue Berlaimont).

To the E. of Ste. Gudule, between the Rue de Ligne and the Rue Treurenberg (Pl. E, 3), are a tower and a passage, relics of the old wall of 1040 (p. 77).

The Place Royale (Pl. E, 4), adjacent to the S.W. corner of

the Park, owes its present appearance to the architect *Guimard*, 1778 (comp. p. 80). On the left stands the church of **St. Jacques sur Caudenberg** (*Froidmont*, 'cold mountain'; Pl. 16), a handsome and chaste edifice with a portico of the Corinthian order, begun by *Guimard* in 1776 on the site of an old Augustine abbey, and completed by *Montoyer* in 1785. Above the portico are statues of Moses by *Olivier*, and David by *Janssens*. The tympanum contains a fresco, by *Portaels*, representing the Virgin as the comforter of the afflicted (1852). The interior contains, to the right and left of the choir, allegorical figures of the Old and New Testament, by Godecharle.

In front of the church rises the equestrian ***Statue of Godfrey de Bouillon** (Pl. 60), the hero of the first Crusade, grasping the banner of the Cross in his right hand, probably the finest modern Belgian work of the kind, designed by *Simonis*. It was erected in 1848, on the spot where, in 1097, Godfrey is said to have exhorted the Flemings to participate in the Crusade, and to have concluded his appeal with the words '*Dieu li volt*' (God wills it).

Opposite is the Montagne de la Cour, which contains several of the most attractive shops in Brussels, and through which, in spite of its steepness, passes a constant stream of omnibuses, carriages, and other vehicles (comp. p. 107). — To the S.W., between the palace of the Count of Flanders and the new Palais des Beaux-Arts, diverges the Rue de la Régence (p. 93).

The archway in the W. angle of the Place Royale leads to the oblong Place du Musée (Pl. D, 4), the right side of which is flanked by the hotels and restaurants mentioned at pp. 72, 73, while to the left rises the **Royal Library** (Pl. 5), with a court facing the street and separated from it by a stone balustrade. In the court is a statue in bronze (by Jehotte, 1846) of *Duke Charles of Lorraine* (p. 78). Behind the statue is the entrance to the Library, which consists of six departments: (1) Printed Books; (2) MSS.; (3) Engravings and Maps; (4) Coins and Medals; (5) Offices; (6) Periodicals.

The Department of the Printed Books (300,000 vols.) is in the left wing of the Palais de l'Industrie. The nucleus of the collection was the library of a M. van Hulthem, purchased by the state in 1837 for 315,000 fr., and incorporated with the old municipal library. The *Library Hall* (10-3; in summer 10-4; closed during Passion Week) contains a series of portraits of the sovereigns of the country down to Maria Theresa and Joseph II. In a cabinet here are exhibited some beautiful Chinese drawings. The Chambers grant an annual subsidy of 60-65,000 fr. for the support of the Library.

The Department of the MSS. consists chiefly of the celebrated *Bibliothèque de Bourgogne*, founded in the 15th cent. by Philippe le Bon, Duke of Burgundy, and contains about 12,000 MSS., comprising many of great value. It is especially rich in missals, some of which are illuminated with beautiful miniatures of the old Flemish school. Worthy of notice are: the missal of the Dukes of Burgundy, by *Attavante* of Florence (1485), afterwards in possession of Matthew Corvinus, King of Hungary; the chronicles of Hainault in seven folio volumes with miniature illustrations, and an illustrated title-page (the author Jacques de Guise presenting his work to Philip the Good), ascribed, though without sufficient grounds, to *Roger van der Weyden;* and a copy of Xenophon's Cyropædia, used by Charles the Bold. Also, '*Pardon accordé par Charles V. aux Gantois*'

(p. 44) of 1540, MSS. as far back as the 7th cent., playing-cards manufactured at Ulm in 1594, autographs of Francis I., Henri IV., Philip II., Alva, Luther, Voltaire, Rubens, etc. Most of the books in the Burgundian Library are bound in red morocco. The most valuable MSS. have twice been carried away to Paris by the French.

The admirably-arranged *Collection of Engravings* (60,000 in number) is worthy of notice; it is entered from the Musée de Peinture. The Flemish masters are admirably represented. One of the most interesting plates is an engraving of 1418, found at Malines. — The *Collection of Coins* is also of importance; adm. 12-3, entrance Rue du Musée 5.

L'Ancienne Cour, a building adjoining the Palais de l'Industrie on the E., was the residence of the Austrian stadtholders of the Netherlands after 1731, when the old ducal palace (in the present Place Royale) was destroyed by fire. Part of the ground-floor is now fitted up as a library and part contains the cabinet of natural history (p. 112; entrance from the court), while on the upper story are the collection of modern paintings, and rooms used for art-exhibitions, etc. (to the right of the rotunda). The chapel to the right of the entrance, erected in 1760, and devoted to Protestant worship in 1803, is known as the *Église du Musée* (French and German services on Sundays).

The ***Musée Moderne** embraces upwards of 220 paintings and 40 water-colour and other drawings, etc., displayed in 8 rooms formerly occupied by the gallery of ancient art, which is now removed to the Palais des Beaux-Arts (p. 93). There is no catalogue. In the following description the paintings upon wall A (comp. the Plan, p. 90), in each room, are first noticed, then those on walls B, C, D. The rearrangement of the paintings occasioned by the art-exhibition of 1890 is not yet finally determined, so that the previous order is followed in the following description.

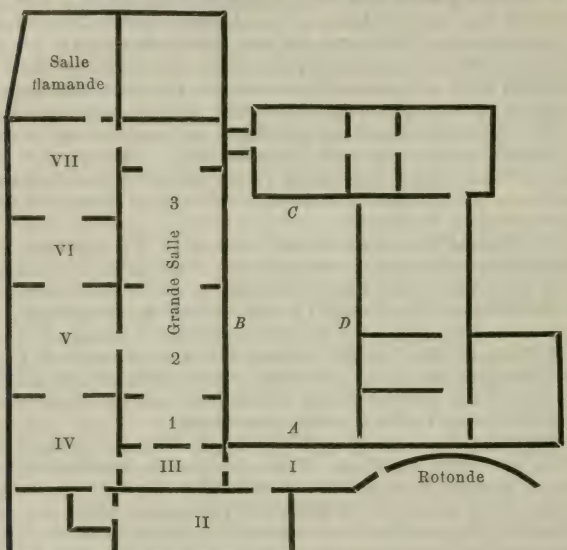
The Entrance (comp. p. 77) is in the crescent at the N.W. end of the Place du Musée. From the circular entrance-hall we proceed through the glass-door to the left to the staircase, at the foot of which is a statue of Hercules by *Delvaux*. Sticks and umbrellas are left here with the custodian (no charge). At the top of the staircase we reach another rotunda, where a door to the left leads to the *Musée Moderne*. The hall has recently undergone an extensive restoration. The staircase is of marble, and the lower part of the walls is covered with the same material. The upper part is occupied by plastic decorations in the style of Louis XVI.; the ceiling-frescoes, representing the seasons, are by *J. Stallaert*.

Room I. is at present empty.

Room II. contains water-colours, drawings, designs, crayons, etc., by various Belgian masters; also cartoons.

Room III. *F. de Braekeleer*, The Golden Wedding; *Carpentiers*, Strangers; *F. de Braekeleer*, Distribution of fruit at a school ('le comte de micaréme'); *Gudin*, Sea-piece; *C. de Groux*, Recruits departing; *Baron*, Landscape; *Vaneycken*, Episode in the life of Francesco Mazzuoli; *Chabry*, Ruins of Thebes (Egypt); *Vanderhecht*, Landscape; *E. de Block*, Reading the Bible.

Room IV. Wall B. *Louis Robbe*, Landscape with cattle; *C. de Vigne*, Sunday morning in winter; above, *Ch. Verlat*, Sheep-dog and eagle; *Smits*, The seasons; *A. de Knyff*, The deserted gravel-pit; **Louis Gallait*, Abdication of Emperor Charles V., a masterpiece of composition, drawing, and colouring (1841). Charles V. is under the canopy of the throne, supported on the left by William of Orange, at his feet kneels his son Philip II., on his right is his sister Maria of Hungary in an arm-chair. — *Jos. Stevens*, Morning in the streets of



Brussels (1848); *Al. Markelbach*, Rhetoricians of Antwerp preparing for a debate (comp. p. 96); *F. Bossuet*, Procession of patron-saints in Seville; above, *J. Kindermans*, Scene in the Ardennes; above, *Eug. Verboeckhoven*, Shepherd in the Roman Campagna; above, *C. E. G. Wappers*, Charles I. on the way to the scaffold. — Wall C. *J. Robie*, Flowers and fruit; *Fr. Stroobant*, The old guild-houses in the market-place at Brussels. — Wall D. *P. van der Ouderaa*, The last refuge (the family Mundi of Douai saved by the Clarissine nuns from the Spaniards during the sack of Antwerp, Nov. 4th, 1576); *J. B. van Moer*, Interior of the church of Santa Maria at Belem (near Lisbon); *N. de Keyser*, Justus Lipsius; above, *Charles de Groux*, Junius preaching the Reformation in a house at Antwerp, with the light from the stake shining through the

window; above, *J. van Lerius*, Erasmus; **L. Gallait*, The Plague in Tournai (1092), one of the artist's most celebrated pictures (finished in 1882). The picture represents the moment when the procession, arranged by Bishop Radbold II. to intercede for the withdrawal of the pestilence, is leaving the church and passing under an archway which leads to the most densely populated part of the town. The Bishop walks in front in penitential robes, followed by the chief citizens bearing a figure of the Virgin Mary. — *F. Roffiaen*, Monte Rosa from the Riffel.

Room V. Wall A. *A. de Knyff*, Forest of Stolen. — Wall B. *Lybaert*, St. Magdalene; *E. Slingeneyer*, Battle of Lepanto; *C. Tschaggeny*, Diligence in the Ardennes; above, *J. Stevens*, Dog-market in Paris. — Wall C. *Clays*, Coast near Ostend (1863), Antwerp Roads; *Leys*, Joyful entry of Charles V. into Antwerp (repetition of the fresco in the Hôtel de Ville at Antwerp, see p. 147). — Wall D. *J. Coomans*, The 'Loving Cup'; *A. Verwée*, Cattle; **J. Verhas*, Review of the Schools (on the occasion of the silver wedding of the King and Queen of the Belgians in 1878), a well-known picture. The procession, headed by girls in white dresses led by their teachers, is passing the Palace, in front of which are the King and Queen, the Emperor of Austria, and the Count of Flanders, with their suites. The burgomaster and sheriffs of Brussels are also in the procession. All the heads are portraits.

Room VI. Wall A. *J. B. Madou*, The mischief-maker (Flemish scene, 18th cent.); *L. Gallait*, Conquest of Antioch. — Wall B. *T. Fourmois*, The mill; **H. Leys*, Funeral mass for Berthall de Haze, armourer of Antwerp. — Wall C. *A. Stevens*, Ladybird. — Wall D. *J. Robie*, Grapes; *L. Gallait*, Art and Liberty; *E. Delacroix*, Apollo and the Python, a sketch. — In the corners: *L. Gallait*, Full-length portraits of Leopold II. and his queen. In another corner is a costly Sèvres vase, presented by the French Republic.

Room VII. Wall A. *Huberti*, Landscape; above, *J. Quinaux*, Scene in Dauphiné; to the right of the door, *Meunier*, Peasants of Brabant defending themselves in 1797. — Wall B. *F. Courtens*, Return from church (afternoon); *J. B. van Moer*, View of Brussels (1868); *C. Hermans*, Morning in the streets of Brussels; *J. Lies*, Prisoners of war; *F. v. Leemputten*, Peasants going to work. — Wall C. **C. Cluysenaar*, Canossa. — Wall D. *E. J. Verboeckhoven*, Flock of sheep in a thunder-storm (1839); *A. de Vriendt*, Citizens of Ghent doing homage at the cradle of Charles V.; *J. T. Coosemans*, Fir-wood by twilight; *Dillens*, Austrian wooers in the Netherlands; above, *E. de Pratere*, Farm-horses.

We now enter the —

Large Gallery, which is divided by clustered columns into five sections. Beside the pillars are four bronze or marble busts of Flemish painters.

Fifth Section. Wall B. *Hamesse*, Landscape; *Gallait*, Portrait;

Beernaert, Edge of a wood in Zealand; **E. de Biève*, The Compromise, or Petition of the Netherlandish nobles in 1565. Count Hoorn is represented as signing the document, Egmont in an arm-chair; at the table Philip de Marnix, in a suit of armour; in the foreground William of Orange, in a dark-blue garment; beside him, Martigny in white satin, and behind him the Duc d'Arenberg. The Count Brederode, under the portico to the left, is inviting others to embrace the good cause. This picture and Gallait's Abdication of Charles V. mark a new epoch in the history of modern Belgium art. They were exhibited in most of the European capitals in 1843, where they gained universal admiration, and they have contributed materially to the development of the realistic style of painting, in which colour plays so prominent a part. — *Boulenger*, Autumn morning; *Gallait*, Lady and child (portraits). — Wall C. *J. Impens*, Flemish tavern; *H. de Caisnes*, Belgium crowning her famous sons; *C. de Groux*, Grace before meat. — Wall D. *Dansaert*, Diplomats; *Gallait*, The wedding-dress; *Kindermans*, Scene in the Amblève valley; **N. de Keyser*, Battle of Worringen (1288); Siegfried of Westerburg, Archbishop of Cologne, standing before his captors Duke John I. of Brabant and Count Adolph of Berg (1839); *Braekeleer*, Spinner; *Gallait*, Gipsy; *T. Gérard*, Village festival in Swabia.

Fourth Section. Wall D. *Musin*, Landscape; *A. Serreche*, Concert. — Wall B. *De Block*, The convalescent.

Third Section. Wall B. *A. Hennebicq*, Labourers in the Roman Campagna; above, *De Cocq*, Cattle in a wood; *H. Boulenger*, View of Dinant; above, *L. Matthieu*, Entombment (1848); *F. Pauwels*, The widow of Jacques van Artevelde giving up her jewels for the state; *H. Leys*, Restoration of the Roman Catholic service in Antwerp Cathedral (1845); *H. Bource*, Bad news; *Thomas*, Barabbas and the body of Christ; *J. H. L. de Haas*, Cows at pasture; *A. Stevens*, Lady in a light pink dress; *F. Lamorinière*, Landscape near Edeghem; *V. Layye*, The visit to the sorceress.

Opposite Wall D. *Dubois*, Still-life; *J. Portaels*, The Daughter of Zion, an allegorical representation; *Asselbergs*, Landscape; *G. J. A. van Luppen*, Spring-landscape; above, *E. J. de Pratere*, Cattle-market in Brussels; *E. Wauters*, The Prior of the Augustine monastery to which Hugo van der Goes had retired tries to cure the painter's madness by means of music; *Fourmois*, Landscape; *J. Portaels*, Simoom; *Baugniet*, Visiting the widow; above, *L. Robbe*, Cattle.

Second Section. Wall B. *H. Leys*, Studio of Frans Floris; *P. J. Clays*, Calm on the Schelde; *V. Kuyck*, Stable; *A. Verwée*, Cattle by a river; *Gallait*, Autumn; *J. B. Madou*, Festival; *de Jonghe*, The young mother; above, *J. Czermak*, Spoils of war in the Herzegovina (Christian girls captured for the slave-market by Bashi-Bazouks). — Wall D. *C. de Groux*, Drunkard by the corpse of his neglected wife; *J. B. Madou*, A question of fate; *De Pratere*, Asses' heads; *A. Robert*, Plundering of the Carmelite Convent in Antwerp at the

end of the 16th century; *C. E. G. Wappers*, Beginning of the Revolution of 1830 at the Hôtel de Ville in Brussels; the people tearing the proclamation (24th Sept.) of Prince Frederick of the Netherlands; *H. de Braekeleer*, The geographer; *A. Thomas*, Judas on the night after the condemnation of Jesus; *Gallait*, Count Barthélémy de Mortier; *Robbe*, Bull attacked by dogs.

First Section. Wall D. *Ch. Ooms*, Forbidden fruit; *H. Boulenger*, Landscape; *A. Stevens*, The widow and her children; *W. Roelofs*, Landscape: above, *Hubert*, Cuirassiers at Waterloo; *J. Lies*, Baldwin III. of Flanders punishing robber-knights; *E. de Schampheleer*, River-scene near Gouda; *A. de Vriendt*, Excommunication of Bouchard d'Avesnes (on account of his marriage with Margaret of Flanders); above, **Ch. Verlat*, Godfrey de Bouillon at the storming of Jerusalem; *F. Huygens*, Flowers.

Wall B. *T'Scharner*, Landscape in winter; *Stevens*, Salome; *Quinaux*, Landscape; *Cluysenaar*, The future painter; *C. van Camp*, Death of Mary of Burgundy (p. 17); *Rosseels*, Landscape. *Portaels*, Box in the theatre at Pest; above, *Ph. van Brée*, Interior of St. Peter's at Rome on Corpus Christi Day; *F. Lamorinière*, Landscape; *J. Willems*, La Fête chez les Grands-Parents; *A. Verwée*, A Zealand team; above, *Stallaert*, Death of Dido; *Gallait*, Johanna the Mad by the corpse of her husband, Philip the Handsome. — Wall A. *Beernaert*, Woodland scene; *Hunin*, Alms-giving.

The Rue de la Régence (Pl. E, D, 4, 5), which leads to the S.W. from the Place Royale (p. 87), is now one of the finest streets in Brussels. Immediately to the left stands the **Palais du Comte de Flandre** (Pl. 49), which contains a handsome staircase and is embellished with sculptures by *Van der Stappen* and pictures by *E. Wauters*, *Verlat*, *Stallaert*, and others. On the right is the

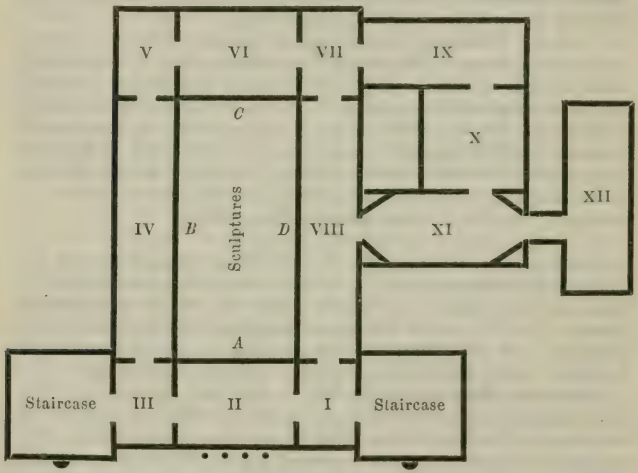
Palais des Beaux-Arts (Pl. 45), a building finished in 1880, in the classical style, by *Balat*, the portal of which is flanked by four massive granite columns with bronze bases and capitals. On the tops of the columns are four colossal figures, representing Music, Architecture, Sculpture, and Painting, executed by *Degroot*, *Samain*, *W. Geefs*, and *Melot*. Above are three bronze medallions: Rubens (in the centre; by *Van Rasbourgh*), Jean de Boulogne (by *Cuypers*), and Jan van Ruysbroeck (see p. 105; by *Bouré*), and two marble reliefs, the Graphic Arts and Music, by *Brunin* and *Vinçotte*. In front of each of the wings stands an allegorical group in bronze; on the left, Instruction in Art, by *P. C. van der Stappen*; on the right Coronation of Art, by *P. de Vigne*.

The **Musée de Sculpture** is arranged on the ground-floor.

The Vestibule contains bronze sculptures, including: *P. Bouré*, Prometheus bound; Child playing with balls; *L. Mignon*, Bull-fight; etc.

The Main Hall, occupying the entire height of the building,

contains chiefly marble sculptures. In the passage to the left: *P. C. van der Stappen*, The man with the sword; *J. J. Ducaju*, Fall of Babylon, a group; *B. Frison*, Naiad. Opposite: *J. Geefs*, Love and Malice; *A. Sopers*, Young Neapolitan playing on the rauglia; *E. Simonis*, Innocence. To the left: *M. Rysbrack*, Statue of John Howard, the philanthropist. In the centre of the room: *W. Geefs*, Statue of King Leopold I.; *Th. Vinçotte*, Busts of King Leopold II. and his queen; *L. Delvaux*, The Cardinal Virtues, a small group in marble. — Farther on in the left passage: *M. Kessels*, Venus leaving the bath; *W. Geefs*, The amorous lion; *Jos. Geefs*, Fallen Angel (one of his best-known works). — In the passage to the right: *C. A. Fraikin*, Cupid taken captive; *G. Charlier*, Prayer; *J. J. Jaquet*,



The Golden Age; *J. de Braekeleer*, Expectation; *M. Kessels*, Child with a duck; *A. Cattier*, Daphne; *Th. Vinçotte*, Giotto; *A. F. Bouré*, Boy playing with a lizard; *A. Fassin*, Neapolitan water-seller; *J. Cuypers*, Hallali; *P. de Vigne*, Immortality. — On the walls are bronze and marble busts.

In two rooms to the left of the main-hall (corresponding to RR. IV and V on the first floor; comp. Plan) are various plaster casts, and some old paintings, chiefly historical views and portraits of princes of the houses of Burgundy, Orange, and Hapsburg. The smaller room also contains the sketches for the historical procession of 1880 (jubilee of the Independence of Belgium).

First Floor. ***Musée de Peinture (Galerie Ancienne).** — The Musée Royal de Belgique, or royal picture-gallery, which was

purchased from the city by the state in 1845, is growing in importance every year. Formerly inferior to the gallery at Antwerp, it must probably now be considered as the chief collection in Belgium. The Early Flemish School of the 15th cent. is represented by various important pictures, such as Adam and Eve by *Hubert van Eyck* (No. 19), Madonna by *Petrus Cristus* (No. 21), the Legend of the lying empress and the innocent nobleman by *Dierick Bouts* (Nos. 51, 52), and the Holy Family by *Quinten Massys* (No. 38). Flemish and Dutch art of the 17th cent. has also, through judicious purchases, gradually come to be most favourably represented. The pictures by *Rubens* at Brussels cannot indeed be compared, either in number or beauty, with those at Antwerp; but his Adoration of the Magi (No. 410) ranks among the finest treatments of this subject, and his portraits and the Virgin in an arbour of roses (No. 412) also deserve attention. The full-length portrait of Willem van Heythuysen (No. 283) and a half-length portrait (No. 282) by *Frans Hals*, the portraits by *Van der Helst* (Nos. 291, 292) and *Dou* (No. 258), and the large Village Feast by *Teniers* (No. 465) may also be specified. — The names of the painters are affixed to the frames. As the collection is constantly being augmented, the pictures are often rearranged, and some of the more recent acquisitions are not yet numbered. The numbering of the pictures begins in each room on wall A (comp. the Plan, p. 94), and is continued to the left, on Walls B, C, D.

Rooms I. and III. are at present empty.

Room II. Italian, Spanish, and French pictures. Wall A. 225, 227. *Al. Sanchez Coello*, Portraits of Joanna and Maria of Austria, daughters of Charles V.; 514. *Italian School*, Madonna with the Holy Child and St. John; above the last, 199. *Paolo Veronese*, Holy Family with SS. Theresa and Catharine; 171. *Guercino*, Altarpiece; *277. *Claude Lorrain*, Landscape with Æneas hunting with Dido; 478. *Andrea del Sarto*, Jupiter and Leda (described by Mr. Crowe as an inferior school-piece); 402, 401. *Tintoretto*, Portraits; 378. *Pannini*, Ruins of Rome; above, 197. *Paul Veronese*, Juno strewing her treasures on Venice, ceiling-painting from the palace of the Doges at Venice; 154. *Albani*, Adam and Eve; above, 404. *F. de Rossi (Il Salviati)*, Christ between two apostles; above, 172. *Barocci*, Calling of Peter and Andrew; 226. *Coello*, Margaret of Parma. — Wall B. 460. *Strozzi* (of Genoa), Portrait; above, 398. *Guido Reni*, Flight into Egypt. — Wall C. 521. *Spanish School*, Franciscan monk; 477. *Perugino*, Madonna and Child with John the Baptist, a round picture framed in a garland of fruit in terracotta; above, 198. *Paul Veronese*, Adoration of the Shepherds; above, *Raph. Mengs*, Portrait of Michael-Angelo Cambiaso. — Wall D. 203. *Ann. Carracci*, Diana and Actæon.

Room IV. Wall A. No number, *J. D. de Heem*, Fruit and flowers; 370. *J. van Oost the Younger*, Portrait; *296. *M. d'Honde-*

**oeter*, Cock crowing. — Wall B. 270. *Gov. Flinck*, Portrait (1640); c425. *Sal. van Ruysdael*, The ferry; 311. *Jordaens*, Satyr and peasant (from Æsop); 466. *Teniers the Younger*, Picture-gallery of Archduke Leopold William, with the names of the masters on the frames (1651); above, 246. *G. de Crayer*, Conversion of St. Julian; 376. *A. Palamedesz*, Chamber-concert, purchased for 11,500 fr.; 470a. *Terburg*, Portrait; 356. *A. More*, Portrait of Alva; *258. *G. Dou*. The painter drawing a Cupid by lamplight; 367. *Adr. van Nieulant*, Carnival on the ice on the town-moat of Antwerp; above, 269. *B. Flémalle*, Punishment of Heliodorus; 153. *P. Aertsen*, The cook; 316, 317. *Th. de Keyser*, Two sisters; no number, *Rubens*, Four heads; 424a. *J. van Ruysdael*, Landscape; 331c. **Nic. Maes*, Old woman fallen asleep while reading; 452. *Jan Steen*, The 'Rederyker' (*i. e.* rhetoricians, or members of 'Rederykamern'; these were literary clubs or debating societies, well known in the 16th and 17th centuries, which met on festive occasions to hold recitations and debates); *343. *G. Metsu*, The breakfast; *308. *Karel du Jardin*, Herd of cattle; above, 491. *P. de Vos*, Large hunting-piece; 414a, c, & b. *Rubens*, Mercury and Argus. Rape of Hippodamia, Fall of the Titans, three small sketches; 426. *Sal. van Ruysdael*, Landscape with fishermen; 428. *H. Saftleven*, Barn; 344. *Van der Meulen*, Army of Louis XIV. at the siege of Tournai; *409. *Rubens*, Coronation of the Virgin; 374. *Isaac van Ostade*, Woman winding thread; 266a. *A. van Dyck*, Small sketch; *David Teniers the Younger*, 463. The village-doctor, 462. The five senses; 285. *J. Dav. de Heem*, Flowers; 315. *Jordaens*, Eleazar and Rebecca at the well, in a landscape by *Wildens*; *417, *418. *Rubens*, Portraits of Charles de Cordes and his wife, purchased for 130,000 fr.; *332. *Nic. Maes*, Old woman reading; 500. *Phil. Wouverman*, Hunt; 363. *A. van der Neer*, Landscape by night; *467. *Teniers the Younger*, Temptation of St. Anthony; 414. *Rubens*, Martyrdom of St. Ursula and her companions, a small sketch; 368. *Pourbus*, Portrait; 361. *P. Neefs the Elder*, Interior of Antwerp Cathedral; 307. *Karel du Jardin*, Outpost; 193. *Adr. Brouwer*, Boors carousing on the ramparts of Antwerp, bought in 1882 for 13,000 fr.; 284. *J. D. de Heem* and *C. Lambrechts*, Allegorical representation of fertility; 292a. *Barth. van der Helst*, Portrait; 187. *J.* and *A. Both*, Italian landscape; 333. *Nic. Maes*, Portrait; above, 271. *F. Floris*, Last Judgment; 421. *Rachael Ruysch*, Flowers and fruit; 262. *A. van Dyck*, Martyrdom of St. Peter; 261. *Dusart*, Village-festival (1695); *282. *Fr. Hals*, Professor Hoornebeek of Leyden; 168. *Corn. de Baeilleur*, Adoration of the Magi; 200. *G. Camphuysen*, Rustic interior; 269a. *G. Flinck*, Goldsmith's family taking stock; 231. *M. van Coxie*. Last Supper; 289. *C. de Heem*, Fruit and flowers; 188a. *Jan de Bray*, Portrait; 366. *Isaac van Nickele* (d. 1703), Groote Kerk at Haarlem; 347. *A. Mignon*, Flowers and insects. — Wall D. 247. *G. de Crayer*, Adoration of the shepherds.

Room V. 236. *G. de Crayer*, Martyrdom of St. Blaise, painted in 1667 when the artist was 86 (duplicate in Ghent, see p. 51). — 155, 156. *D. van Alsloot*, Procession of St. Gudule in the market-place of Brussels; in the centre of No. 156 is the old 'Halle au Pain', opposite the Hôtel de Ville.

Room VI. Painters of the 18th and early 19th centuries. — Wall A. *J. B. de Jonghe*, Landscape near Tournai; *P. J. Hellemans*. View from the wood at Soignes. — Wall B. *F. J. Navez*. The young man of great possessions, Judgment of Solomon; *F. Goya*, Scenes from the Inquisition (sketch); *J. L. David*, Flute-player, a portrait. — Wall C. *A. Lens*. Samson and Delilah; *G. J. Herreyns*. Adoration of the Magi; *P. J. C. François*, Marius on the ruins of Carthage; *F. J. Navez*, Hagar and Ishmael, Athaliah testing Joash; *Ingres*. Virgil reading the Æneid aloud; *H. van Assche*, Waterfall at Tosa; *J. L. David*. Portrait of a boy (study). — Wall D. *A. Lens*. Bacchus comforting Ariadne, Offerings for Bacchus; *M. J. van Brée*, Regulus returning to Carthage, Athenians casting lots for the victims for the Minotaur.

Room VII. *J. B. de Champaigne*, 221. Assumption, 210-219. Scenes from the life of St. Benedict; 445. *Snayers*, Siege of Courtrai (1648).

Room VIII. Wall A. 220. *Ph. de Champaigne*, Portrait of himself (1668); 373. *Is. van Ostade*, Travellers resting; 195. *Velvet Brueghel*. St. Norbert preaching against heresy at Antwerp; *183. *Ferd. Bol*. Saskia van Ulenburgh, Rembrandt's wife; above, 291, 292. *Barth. van der Helst*, Portraits of the painter and his wife (?). — Wall C. 360. *P. Neef's the Elder*, Interior of Antwerp Cathedral; 505. *Wynants*. Landscape with accessories by *A. van de Velde*; above. 434. *G. Schalcken*, Wax-moulding; 354. *A. More*, Portrait of Hubert Goltzius (p. 373); 333c. *N. Maes*, Portrait. — Wall D. 392. *A. Pynacker*, Landscape with stag-hunt; 293. *J. van Hemessen*, Prodigal Son; 464. *Teniers the Younger*, Flemish landscape; 392. *J. van Ravesteyn*. Portrait; 483. *W. van de Velde the Younger*, The Zuiderzee; above, 272. *F. Floris* and *J. Francken*, Adoration of the Magi; 422. *Jac. van Ruysdael*. Landscape, with accessories by *A. van de Velde*; 499. *Phil. Wouverman*, Starting for the chase; 504, 503. *Wynants*, Landscapes; *412. *Rubens*, Virgin and Child in an arbour of roses, the background by *J. Brueghel*, formerly in England, bought in 1882 for 75,000 fr.; 454. *Jan Steen*, Twelfth Night ('Le roi boit'); 313. *Jordaens*, Allegorical representation of the vanity of this world; 497. *Em. de Witte*. Interior of the church at Delft; 293a. *M. Hobbema*, Landscape; *455. *Jan Steen*, The gallant offer; above, 232. *Michiel van Coxie*, Death of the Virgin; *397. *Rembrandt*, Portrait of a man (1641); 469. *L. van Uden*, Landscape, with accessories by *Teniers the Younger*; 194. *Adr. Brouwer*, Brawl in an ale-house; 364. *Aart van der Neer*, Pleasures of winter; 272a. *P. Franchoys*. Drinkers; 414d. *Rubens*. Atalanta and Meleager; 288.

J. D. de Heem, Still-life; 419. *Rubens*, Portrait (1619); *283. *Frans Hals*, Portrait of Wiliem van Heythuysen, founder of the hospital of that name at Haarlem; 196. *Jan Brueghel* ('Velvet Brueghel'), Autumn; 249a. *B. G. Cuyp*, Fisherman; above, 243. *G. de Crayer*, The Virgin as the patroness of the Archers of Grand-Serment at Brussels; 337. *J. L. de Marne*, Festival of a patron-saint; 424. *Jac. van Ruysdael*, The Haarlemer Meer; 427. *Dav. Ryckaert*, Chemist in his laboratory; 299. *J. van Huchtenburgh*, Battle-piece; no number, *P. Potter*, Swine; 372. *Adr. van Ostade*, Flemish trio, purchased for 19,470 fr.; 176a. *G.* and *J. Berck-Heyde*, Church of Haarlem; 371. *Adr. van Ostade*, Peasants eating herrings; 395. *Jan van Ravesteyn*, Portrait; 453. *Jan Steen*, The operation; above, 166. *L. Bakhuysen*, Storm off the Norwegian coast; 397a. *Rembrandt*, Portrait; *294. *Hobbema*, Wood at Haarlem; 181, 182. *Ferd. Bol*, Portraits; 278. *J. van Goyen*, View of Dort, figures by *A. Cuyp; J. Matsys*, 342. (above) Lot and his daughters, 341. The chaste Susannah; 496. *J. Weenix*, Game and fruit (1703); 375. *A. Palamedesz*, Portrait (1650); 249. *Alb. Cuyp*, Stable; *465. *Dav. Teniers the Younger*, Flemish village-festival (1652); 502. *Wynants*, Landscape; 438a. *Er. Quellin* and *Dan. Seghers*, Flowers, with a head of Christ in the centre; 333a, 333b. *N. Maes*, Portraits; *461. *Dav. Teniers the Elder*, View of a village, purchased for 10,000 fr.

Room IX. Wall A. 365. *Aart van der Neer*, The Yssel by moonlight; 163. *J. Asselyn*, Crossing the ford; no number, *Van Dyck*, Study of a head; 297. *Hondecoeter*, Dead cock hung on a wall; 253. *Dirk van Delen*, Portico of a palace, with accessories by *Palamedesz* (1642); 442. *P. Snayers*, Battle of the White Hill, near Prague, 1620; 184a. *Ferd. Bol*, Portrait; 501. *P. Wouvermann*, Riding-lesson; *468. *Dav. Teniers the Younger*, Portrait; 473. *Tilborgh*, Parade of the Knights of the Golden Fleece before the palace of the Duke of Brabant at Brussels; 176. *N. Berchem*, Cattle at pasture; 346. *W. van Mieris*, Susannah; 121. *Flemish School*, Portrait (1504); 443. *P. Snayers*, Battle of Wimpfen (1622), with Tilly in the foreground; 476a. *Adr. van Utrecht*, Fruit; 271a. *F. Floris*, Holy Family; 254. *J. W. Delff*, Portrait; 187a, 187b. *Bout, Boudewyns*, Landscapes. — Wall B. 314. *Jordaens*, Head of an Apostle, a sketch in colours; 257. *J. van der Does*, Herd-boys. — Wall C. 444. *P. Snayers*, Battle of Hœchst, 1622; 430. *A. Sallaert*, The Infanta Isabella witnessing a competition of the Grand-Serment Archers at Brussels (1615); 252a. *C. Decker*, The wooden bridge; 498. *E. de Witte*, Church-interior; 175. *N. Berchem*, Landscape with ruins; 295. *M. d'Hondecoeter*, Entrance of a park; 431. *Sallaert*, Procession; 321. *Phil. de Koninck*, Dunes; 420. *Géricault* (1820), St. Martin dividing his cloak with a beggar, copy of a work by Rubens in Windsor Castle; 476b. *Adr. van Utrecht*, Kitchen-scene, with accessories by *Jordaens;* 184. *F. Bol*, Philosopher; 507. *Flemish School*, Interior of a picture-gallery; 286. *J. Dav. de Heem*, Vanitas;

427a. *Ryckaert the Younger*, Labourers' repast; 26. *Maerten van Heemskerck* (properly *Van Veen*), Entombment, on the wings portraits of the donor and his wife with their patron-saints (1559); 486. *T. Veraecht*, Adventure of the Emperor Maximilian on the Martinswand. — Wall D. *235. *G. de Crayer*, Miraculous Draught of Fishes, one of the painter's best works; 382. *N. Pimont*, Landscape.

Room X. Wall A. 259. *F. Duchatel*, Two little girls; 310. *J. Jordaens*, Allegorical representation of fertility; *Ant. van Dyck*, 266. Portrait of Delafaille, burgomaster of Antwerp, 265. St. Francis of Assisi, 264. St. Anthony of Padua; 309. *J. Jordaens*, St. Martin casting out a devil; 387. *Pourbus*, Portrait (1573); 476. *Ad. van Ostade*, Large kitchen interior. — Wall B. 237. *G. de Crayer*, Assumption of St. Catharine; 415, *416. *Rubens*, Portraits, over lifesize, of the Archduke Albert and his consort, the Infanta Isabella, painted for the triumphal arch erected on their entry into Antwerp (see p. xviii); *Rubens*, 413. Venus in Vulcan's forge, 407. Assumption of the Virgin, the principal figure poor, painted for the church of the Carmelites at Antwerp; 312. *J. Jordaens*, Triumph of Prince Frederick Henry of Nassau, a sketch (comp. p. 276); 490. *Corn. de Vos*, The painter and his family; 263. *Van Dyck*, Drunken Silenus; 408. *Rubens*, Pietà. — Wall C. 178. *Karel Em. Biset*, Tell and the apple, with the members of the St. Sebastian Archery Guild represented as onlookers; 300. *C. Huysmans*, Landscape; 488, 489. *Marten de Vos*, Portraits; 411. *Rubens*, Martyrdom of St. Livinus, whose tongue the executioner has torn out and offers to a hungry dog, one of the great master's most repulsive pictures, painted for the Church of the Jesuits at Ghent; 276. *J. Fyt*, Fruit and flowers, in a landscape; above, 205. *Ph. de Champaigne*, Presentation in the Temple; 339. *Peter Meert*, The masters of the Guild of Fishmongers in Brussels. — Wall D. 208. *Ph. de Champaigne*, St. Ambrose; 301. *J. B. Huysmans*, Landscape with cattle; 406. *Rubens*, Christ hurling thunderbolts against the wicked world, while the Virgin and St. Francis are interceding, painted for the Franciscans of Ghent; 447. *Fr. Snyders*, Game and fruit; 239. *Gasp. de Crayer*, SS. Anthony and Paul, the hermits; 405. *Rubens*, Way to Golgotha, painted in 1637 for the Abbey of Afflighem; 275. *J. Fyt*, Dead game, on a cart drawn by dogs; *410. *Rubens*, Adoration of the Magi, painted for the Capuchin friars of Tournai; 160. *J. van Arthois*, Sylvan path; 209. *Ph. de Champaigne*, St. Stephen.

Room XI. Wall A. 3a. *J. Bosch (J. van Aaken)*, Fall of the rebellious angels, a work of extravagant imagination; 42. *Bernard van Orley*, The physician George de Zelle; 3e. *Dierick Bouts (Stuerbout)*, Martyrdom of St. Sebastian; 47. *School of B. van Orley*, Madonna and Child; 140. *German School*, Madonna and Child, with saints; 5, 6. *B. de Bruyn*, Portraits; 47a. *J. de Patinir*, Rest on the Flight into Egypt; 40. *B. van Orley*. Pietà, with portraits of the donors on the wings, painted before 1522, under

Italian influence; 48. *J. de Patinir*, Mater Dolorosa; 34. *Memling*, Portrait; *55. *Roger van der Weyden*, Charles the Bold; 69. *Flemish School*, Descent from the Cross; 113. *Flemish School*, The Woman taken in adultery; 4a. *Peter Brueghel the Younger*, The children of Bethlehem. — Wall C. 4. *Peter Brueghel the Elder* ('Peasant Brueghel'), Massacre of the Innocents, naïvely represented as occurring in the midst of a snow-clad landscape; 1. *Amberger*, Portrait; 13. *Lucas Cranach the Elder*, Dr. Johannes Scheuring (1529); 49. *Martin Schoen*, Mocking of Christ; *32, *33. *Memling*, Portraits of the Burgomaster W. Moreel and his wife, models of plain burgess simplicity; *31. *Memling*, Crucifixion, with the Virgin and St. John; in the foreground kneels Duke Francesco Sforza of Milan with his wife and son; on the wings Birth and Resurrection of Christ with Saints; on the back SS. Jerome and George, in grisaille. — *B. van Orley*, 43. Guillaume de Norman (1519). 41. Trials of Job; 8, 9. *Jan van Coninxloo*, Birth and Death of St. Nicholas; 27. *Hans Holbein the Younger* (?), Sir Thomas More (?); 18. *School of Albrecht Dürer*, Portrait; 50. *School of Martin Schoen*, Christ at the house of Simon the Pharisee; 12. *Cornelis van Coninxloo*, Relatives of the Virgin; 20. *Jan van Eyck* (more probably by *Gerard David*, according to Mr. Crowe), Adoration of the Magi; the figures somewhat stiff though not unnatural, the colouring vigorous; 44. *B. van Orley* (?), Wings of an altar-piece of 1528, with scenes from the life of St. Anne; Birth of the Virgin and Rejection of the offering of Joachim (on the back: Death of St. Matthew, Thomas's Unbelief, Marriage of St. Anne, and Appearing of Christ). — 3f. *Dierick Bouts*, Last Supper.

Antechamber, between RR. XI. and XII. Nos. 14, 15. *Lucas Cranach the Elder*, Adam and Eve; 2. *H. de Bles*, St. Anthony.

Room XII. Wall A. 98. *Flemish School*, Descent from the Cross. — Wall B. 28. *J. Joest*, Holy Family; 3b. *J. Bosch (J. van Aaken)*, Temptation of St. Anthony, in the painter's well-known fantastic manner (on the back: Martyrdom of St. Anthony, in grisaille); above, 143. *German School*, Christ and Apostles; 21. *School of Van Eyck* (by *Petrus Cristus*, according to Mr. Weale). Madonna and Child; 152. *French School*, Edward VI. of England (?); 29. *L. Lombard*, Last Supper (1531); 76. *Flemish School*, Portrait of Willem van Croy; 39. *Jan Mostaert*, Miracles of St. Benedict; 24. *Jan Gossaert*, surnamed *Mabuse* or *van Maubeuge*, Mary Magdalene washing the feet of Christ in the house of Simon the Pharisee, with the Raising of Lazarus on the left wing, and the Assumption of Mary Magdalene on the right; 126. *German School*, Crucifixion; 144. *German School*, Portrait of the Emperor Maximilian I. — Wall C. *C. Crivelli*, 16. Madonna and Child, 17. St. Francis of Assisi.

**38. *Quinten Massys* or *Metsys*, History of St. Anne, a large winged picture, purchased in 1879 for 200,000 fr. from the church of St. Peter at Louvain, for which it was painted in 1509.

The principal picture represents the family of St. Anne, including the Virgin and Child, to the latter of whom St. Anne holds out a grape; in front, to the right, is Salome with her two sons, James the Elder and John; to the left, Mary Cleophas, with her sons, James the Younger, Simon Thaddæus, and Joseph the Just; behind the balustrade, in the archway, through which a rich landscape is visible, are Joachim, Joseph, Zebedee, and Alphæus, the husbands of the four women. 'The heads are full of life, the garments are richly-coloured and disposed in large masses, and the whole scene is illuminated with a light like that of a bright day in spring'. — On the inside of the left wing is an Angel announcing to Joachim the birth of the Virgin, on the outside, Offerings of Joachim and Anne on their marriage (with the signature 'Quinte Metsys 1509'); on the right wing are the Death of St. Anne, and the Expulsion of Joachim from the Temple on account of his lack of children.

Wall D. 145, 146. *German School*, Portraits of Maximilian II. and Anne of Austria, as children; 56. *Roger van der Weyden*(?), Head of a weeping woman (faded).

*3d, *3c. *Dierick Bouts*, Justice of Otho III.

The subject is the mediæval tradition that the Emp. Otho beheaded a nobleman who had been unjustly accused by the Empress, but his innocence having been proved by his widow submitting to the ordeal of fire, Otho punished the empress with death. This picture was originally hung up in the judgment-hall of the Hôtel de Ville at Louvain, according to an ancient custom of exhibiting such scenes as a warning to evil-doers.

57-64. *School of Roger van der Weyden*, History of Christ, of little value.

*19. *Hubert van Eyck*, Adam and Eve, two of the wings of the celebrated Adoration of the Lamb in the church of St. Bavon at Ghent (see p. 39), ceded by the authorities to government, as being unsuitable for a church, in return for copies of the six wings at Berlin.

'It would be too much to say that Hubert rises to the conception of an ideal of beauty. The head (of Eve) is over large, the body protrudes, and the legs are spare, but the mechanism of the limbs and the shape of the extremities are rendered with truth and delicacy, and there is much power in the colouring of the flesh. Counterpart to Eve, and once on the left side of the picture, Adam is equally remarkable for correctness of proportion and natural realism. Here again the master's science in optical perspective is conspicuous, and the height of the picture above the eye is fitly considered'. — *Crowe and Cavalcaselle, Early Flemish Painters*, 1872. — (Comp. p. xxxix.)

At the back are figures of the Erythræan Sibyl, with a view of Ghent, and the Cumæan Sibyl, with an interior, by the *Van Eycks*.

Beyond the Palais des Beaux-Arts is the Petit Sablon, or *Kleine Zaavelplaats* (Pl. D, 5). To the right rises the church of —

Notre Dame des Victoires (Pl. 24; D, 5), also called *Notre Dame du Sablon*, founded in 1304 by the guild of Cross-bowmen, but almost entirely rebuilt in the 15th and 16th centuries. It has lately been purged of disfigurements.

The Interior, which has been recently restored, measures 71 yds. in length by 28 yds. in breadth (61 yds. across the transepts) and is decorated with stained glass. A tablet of black marble in the S. transept records that the remains of the author *Jean-Baptiste Rousseau*, who died in exile at Brussels in 1741, were transferred hither in 1842 from the Church des Petits-Carmes (see p. 103). — The adjacent 1st Chapel in the S. Aisle contains the monument of *Count Flaminio Garnier*, secretary of the Duke

of Parma, consisting of six reliefs in alabaster from the life of the Virgin (about 1570; restored). At the W. end of this aisle is a monument erected in 1856 to *Aug. dal Pozzo*, *Marquis de Voghera* (d. 1781), commander of the Austrian forces in the Netherlands. — The burial-chapel (17th cent.) of the Princes of Thurn and Taxis, in the N. TRANSEPT, sumptuously adorned with black and white marble, contains sculptures of no artistic merit; a St. Ursula over the altar, by *Hen. Duquesnoy*, merits attention; on the right is an angel holding a torch, by *Grupello;* in the dome are numerous family armorial bearings. — The CHOIR contains mural paintings of saints, being an exact reproduction of the originals of the 15th cent. discovered here in 1860 in a state beyond restoration; also some stained glass of the 15th century. — The pulpit, carved in wood, is borne by the symbols of the four Evangelists.

At the upper end of the Petit Sablon, a small square surrounded by a handsome railing, rises the **Monument of Counts Egmont and Hoorn** (Pl. 39), by *Fraikin*, which formerly stood in front of the Maison du Roi (p. 106). The lower part is a fountain, above which rises a square pedestal in the later Gothic style. The two small bronze figures on the right and left are soldiers of the corps commanded by the two counts. The colossal figures in bronze above represent Egmont and Hoorn on their way to execution. Ten MARBLE STATUES of celebrated contemporaries of the counts were erected in 1890 in a half-circle round the monument. These represent (from left to right): Marnix of Ste. Aldegonde (p. 245) by *P. Devigne*, Abr. Ortelius by *J. Lambeaux*, Bern. van Orley by *Dillens*, J. de Locquenghien by *G. van den Kerckhove*, Ger. Mercator by *L. P. van Biesbroeck*, Dodonæus (p. 132) by *A. de Tombay*, Corn. Floris de Vriendt by *J. Pecher*, H. van Brederode by *J. A. van Rasbourgh*, L. van Bodeghem by *J. Cuypers*, and William of Orange by *C. van der Stappen.* The 48 small bronze figures on the pillars of the artistic railing represent the Artistic and Industrial Guilds of the 16th century; they were cast in 1882-83 by the Compagnie des Bronzes at Brussels from designs by *X. Mellery* and models by *J. Cuypers*, *P. Comein*, *J. Courroit*, *A. Desenfans*, *A.*, *J.*, *F.*, and *G. van den Kerckhove*, *Ch. Geefs*, *J. A. Hambresin*, *J. Laumans*, *B. Martens*, *E. Lefever*, *A. J. van Rasbourgh*, *J. Lambeaux*, and others. — Behind the monument is the —

Palace of the Duc d'Arenberg (Pl. 44; D, 5), once the residence of Count Egmont, erected in 1548, restored in 1753, with a modern right wing. It contains a small but choice picture-gallery (admission, see p. 77).

The PICTURES are all in excellent preservation, and furnished with the names of the artists. — Long Room, to the left of the entrance: *Rembrandt*, or more probably *Sal. Koninck*, Tobias restoring his father's sight; *Van Dyck*, Portrait of a Spanish countess; *Craesbeeck*, His own studio; *A. van Ostade*, *A. Brouwer*, Tavern-scenes; *Jac. van Ruysdael*, Waterfall; *Hobbema*, Landscape; *P. Potter*, Resting in a barn; *Rubens*, Two portraits and three sketches of angels' heads; *Berck-Heyde*, Canal; *P. de Hooch*, Interior; *G. Dou*, The painter's parents; *G. Metsu*, The billet-doux; *Jan van der Meer van Delft*, Girl; *Jan Steen*, Wedding at Cana; *Rubens*, Small portrait; *A. van der Neer*, Moonlight on the sea (1644); *G. Dou*, Old woman counting money; *G. Terburg*, Musical entertainment; *Jordaens*, 'Zoo de ouden zongen, zoo piepen de jongen' (when the old quarrel, the

young squeak); *Teniers*, Playing at bowls; *G. Dou*, Hermit; *N. Maes*, The scholar; *G. Mieris*, Fishwoman. — Above the door: *Berck-Heyde*, Inner court of the Amsterdam Exchange. — To the right of the door: *J. Ruysdael*, Landscapes; *A. Cuyp*, Horses; *D. Teniers*, Farmyard, Peasant smoking; *Van der Helst*, Dutch wedded couple, Portrait of a man; *A. van Dyck*, Portrait of a Duc d'Arenberg; *Teniers*, Man selling shells; *Fr. Hals*, The drinker; *Everdingen*, Waterfall; *Terburg*, Portrait; *Fr. Hals*, Two boys singing; *Rubens*, Two portraits and a sketch. — On the window-wall: Portrait of Marie Antoinette, painted in the Temple by *Koharsky*, shortly before the unfortunate queen was removed to the Conciergerie.

The LIBRARY contains antique vases, statuettes, and busts in marble. — The well-kept GARDENS deserve a visit (fee 1 fr.).

A few houses above the palace, to the left, is the prison of *Les Petits Carmes* (Pl. D, E, 5), the front of which (set apart for female convicts) was built in 1847 by *Dumont* in the English Gothic style. A Carmelite monastery formerly occupied this site.

Somewhat higher up stood the house of Count Kuylenburg, memorable under Philip II. as the place of assembly of the Netherlands nobles who began the struggle against the supremacy of Spain. Here, on 6th April, 1566, they signed a petition ('*Request*') to the vice-regent Margaret of Parma (natural daughter of Charles V. and sister of Philip II.), praying for the abolition of the inquisitorial courts, after which between three and four hundred of the confederates proceeded on horseback to the palace of the Duchess, in the Place Royale. At the moment when the petition was presented, Count Barlaimont, one of the courtiers, whispered to the princess, whose apprehensions had been awakened by the sudden appearance of the cortége, '*Madame, ce n'est qu'une troupe de gueux*' (i.e., beggars), in allusion to their supposed want of money. The epithet was overheard, and rapidly communicated to the whole party, who afterwards chose it for the name of their faction. On the same evening several of their number, among whom was Count Brederode, disguised as a beggar with a wooden goblet *(jatte)* in his hand, appeared on the balcony of the residence of Count Kuylenburg and drank success to the 'Gueux'; while each of the other confederates, in token of his approval, struck a nail into the goblet. The spark thus kindled soon burst into a flame, and a few years later caused the N. provinces of the Netherlands to be severed from the dominions of Spain. When the Duke of Alva entered Brussels in 1567, he fixed his residence in Count Kuylenburg's house and here caused the arrest of Counts Egmont and Hoorn. Afterwards he ordered it to be razed to the ground.

Farther on, to the left, stands the **Conservatoire de Musique** (Pl. 11; D, 5), built in 1876 by *Cluysenaar*. The Conservatoire possesses an interesting collection of old musical instruments from the 16th cent. onwards, which was augmented in 1879 by the acquisition of the Tolbecque collection from Paris, and is now exhibited at No. 11 Rue aux Laines, at the back of the building (adm. on Thurs., 2-4). — On the same side rises the **Synagogue** (Pl. 63), a building in a simple and severe style by *De Keyser*.

The new ***Palais de Justice** (Pl. C, D, 5), which terminates the Rue de la Régence on the S., an edifice designed on a most ambitious scale by *Poelaert*, and begun in 1866 under the superintendence of *Wellens*, was formally inaugurated in 1883, at the jubilee of Belgium's existence as a separate kingdom. The cost of the building amounted to 50 million francs (2,000,000*l.*). It is the largest architectural work of the present century, and is certainly one of the most remarkable, if not one of the most beautiful

of modern buildings. The inequalities of the site added greatly to the magnitude of the task. The area of the building is 270.000 sq. ft., considerably exceeding that of St. Peter's at Rome (see p. 142). The huge and massive pile stands upon an almost square basis, 590 ft. long by 560 ft. wide, and forcibly suggests the mighty structures of ancient Egypt or Assyria. Indeed the architect avowed that his guiding principle was an adaptation of Assyrian forms to suit the requirements of the present day. The general architectural scheme may be described as pyramidal, each successive section diminishing in bulk. Above the main body of the building rises another rectangular structure surrounded with columns; this supports a drum or rotunda, also encircled with columns, while the crown of the whole is formed by a comparatively small dome, the gilded cross on the top of which is 400 ft. above the pavement. The rotunda is embellished with colossal figures of Justice, Law, Strength, and Clemency. The principal façade, with projecting wings and a large portal, is turned towards the Rue de la Régence. In details the Græco-Roman style has been for the most part adhered to, with an admixture of rococo treatment, and curved lines have been generally avoided; an example of this is the rectilineal termination of the porch, which is enclosed by huge pilasters. The flights of steps ascending to the vestibule are adorned with colossal statues of Demosthenes and Lycurgus by *A. Cattier* (1882; to the right) and of Cicero and Domitius Ulpian by *A. F. Bouré* (1883; to the left). The interior includes 27 large courtrooms, 245 other apartments, and 8 open courts. The large *Salle des Pas Perdus*, or waiting-room, with its galleries and flights of steps, is situated in the centre, under the dome, which has an interior height of 320 ft. Guides in uniform are in waiting to conduct visitors through the interior (daily, except Sun., 9-4.30).

A little to the N.W. of the Petit Sablon (p. 101) is the Place du Grand Sablon (*Groote Zuavelplaats*; Pl. D, 4), in the centre of which is an insignificant fountain-monument erected by the Marquis of Aylesbury in 1751, in recognition of the hospitality accorded to him at Brussels.

The old *Palais de Justice* (Pl. 46), formerly a Jesuit monastery, stands on the N. side of the Grand Sablon. The wing facing the Rue de la Paille contains the *Archives* of the kingdom. The principal front, on the N.W., faces a small *Place*, with the marble statue of *Alex. Gendebien* (d. 1869), a member of the provisional government of 1830, by Ch. Van der Stappen, erected in 1874.

In the *Rue Haute*, or *Hoogstraat*, in the immediate vicinity, is situated the Gothic **Notre Dame de la Chapelle** (Pl. 23; C, 4), begun in 1216 on the site of an earlier chapel; the choir and transept date from the middle of the 13th cent., and the nave and W. towers were completed in 1483.

The INTERIOR (concierge, Rue des Ursulines 24) is worthy of a visit on account of the numerous frescoes (Chapelle de la Sainte Croix, to the right of the choir) and oil-paintings (14 Stations of the Cross) by *Van Eycken* (d. 1853). The first three pillars of the chapels in the S. Aisle bear the remains of frescoes of the 15th cent. (saints). — The stained-glass in the 1st and 2nd chapels, with scenes from the life of the Virgin, is by *J. van der Poorten* (1867). The 3rd chapel contains the tomb of the painter *Jan Brueghel* ('Velvet Brueghel'), with a picture by him (Christ giving the keys to Peter). In the 4th Chapel, *De Crayer*, Christ appearing to Mary Magdalene. — In the N. chapel of the choir: Landscapes by *J. d'Arthois* (d. 1665) and *Achtschelling* (d. 1731). Near the altar: *De Crayer*, S. Carlo Borromeo administering the Holy Communion to the plague-stricken; *Van Thulden*, Intercession for souls in Purgatory. Monument of the Spinola family by *Plumiers* (d. 1721). On a pillar a monument, with bust, to *Duke Ch. Alex. de Croy* (d. 1624). A tablet of black marble at the back of the pillar, put up by Counts Merode and Beaufort in 1834, bears a long Latin inscription to the memory of *Frans Anneessens*, a citizen of Brussels, and a magistrate of the Quarter of St. Nicholas, who was executed in the Grand Marché in 1719 for presuming to defend the privileges of the city and guilds against the encroachments of the Austrian governor (the Marquis de Prié). — The CHOIR has recently been decorated with fine polychrome paintings by *Charle-Albert*. The somewhat incongruous high-altar was executed from designs by *Rubens*. — The carving on the pulpit, by *Plumiers*, represents Elijah in the wilderness, and is simpler and in better taste than that of the pulpit in the cathedral.

The Rue Haute ends at the *Porte de Hal* (p. 113).

In the centre of the lower part of the town lies the ****Grande Place,** or market-place (Pl. D, 3), 120 yds. long and 74 yds. wide, in which rise the Hôtel de Ville and several old guild-houses. It is one of the finest mediæval squares in existence, presenting a marked contrast to the otherwise modern character of the city, and occupies an important place in the annals of Belgium. In the spring of 1568 twenty-five nobles of the Netherlands were beheaded here by order of the Duke of Alva, the most distinguished victims being Lamoral, Count Egmont, and Philip de Montmorency, Count Hoorn (p. 102).

The ***Hôtel de Ville** (Pl. D, 3) is by far the most interesting edifice in Brussels, and one of the noblest and most beautiful buildings of the kind in Belgium. It is of irregular quadrangular form, 66 yds. in length and 55 yds. in depth, and encloses a court. The principal façade towards the market-place is in the Gothic style, the E. half having been begun in 1402, the W. in 1443. The graceful tower, 370 ft. in height, which, however, for some unexplained reason does not rise from the centre of the building, was completed in 1454. The first architect is said to have been *Jacob van Thienen* (1405), and the next *Jan van Ruysbroeck* (1448), a statue of whom adorns the first niche in the tower. The façade has lately been restored. It is doubtful whether the niches on the façade were all intended to receive statuettes, or were in some cases meant to be purely decorative; at all events the central story of the S. wing and the tower now seem overladen by the multitude of modern statues of Dukes of Brabant with which they have been adorn-

ed. The open spire, which was damaged by lightning in 1863, terminates in a gilded metal figure of the Archangel Michael, which serves as a vane, 16 ft. in height, but apparently of much smaller dimensions when seen from below. It was executed by *Martin van Rode* in 1454. The back of the Hôtel de Ville dates from the beginning of the 18th century. In the court are two fountains of the 18th cent., each adorned with a river-god, that on the right by *Plumiers.*

The concierge (fee 1/2 fr.), who lives in the passage at the back, shows the INTERIOR of the Hôtel de Ville (see p. 76). The rooms and corridors contain several pictures (*Stallaert*, Death of Eberhard T'serclaes, 1388, a magistrate of Brussels; *Coomans*, Defeat of the Huns at Châlons, 451), and portraits of former sovereigns, among whom are Maria Theresa, Francis II., Joseph II., Charles VI., Charles II. of Spain, etc.; in the following passage, the Emperor Charles V., Philip III. of Spain, Philip IV., Archduke Albert and his consort Isabella, Charles II. of Spain, and Philip II. in the robe of the Golden Fleece. In the spacious SALLE DU CONSEIL COMMUNAL, on the first floor, Counts Egmont and Hoorn were condemned to death in 1568. The present decoration of the hall, with its rich gilding, recalling the palace of the Doges at Venice, dates from the end of the 17th century. The ceiling-painting, representing the gods in Olympus, is by *Victor Janssens.* The same artist designed the tapestry on the walls, of which the subjects are the Abdication of Charles V., the Coronation of Emp. Charles VI. at Aix-la-Chapelle, and the 'joyeuse entrée' of Philippe le Bon of Burgundy, *i.e.*, the conclusion of the contract of government between the sovereign, the clergy, the nobility, and the people. On an adjacent table, in a chased and gilded copper salver, are the keys of the city, which were presented to the regent on that occasion. — The adjoining rooms are hung with tapestry from designs by *Lebrun* and *Van der Borght*, representing the history of Clovis and Clotilde. — The large BANQUET HALL, 65 yds. long and 27 yds. wide, recently decorated with beautiful Gothic carved oak, from designs by *Jamaer*, also deserves notice. The tapestry, representing the guilds in characteristic figures, was executed at Malines from designs by *W. Geets.* — The SALLE D'ATTENTE contains views of old Brussels, before the construction of the present new and spacious streets (pp. 109, 111), by *J. B. van Moer*, 1873. — The SALLE DES MARIAGES is lined with oaken panelling and adorned with allegorical frescoes. — The STAIRCASE is adorned with two pictures by *Em. Wauters:* John III., Duke of Brabant, resigning to the guilds of Brussels the right of electing the burgomaster (1421), and Mary of Burgundy swearing to respect the privileges of the city of Brussels (1477).

The TOWER (key kept by the concierge; 1 fr. for 1 pers., 50 c. each for a party) commands an admirable survey of the city and environs. To the S. the Lion Monument on the Field of Waterloo is distinctly visible in clear weather. The best hour for the ascent is about 4 p.m.

Opposite the Hôtel de Ville is the ***Halle au Pain** (Pl. 35; D, 3), better known as the *Maison du Roi*, formerly the seat of the government authorities. The building was erected in 1514-25, in the transition style from the Gothic to the Renaissance, restored about 1767 in egregiously bad taste, and rebuilt in 1877-84 according to the original plan. It is now fitted up for the municipal authorities, and joined with the Hôtel de Ville by a subterranean passage. Counts Egmont and Hoorn passed the night previous to their execution here, and are said to have been conveyed directly from the balcony to the fatal block by means of a scaffolding, in order to prevent the possibility of a rescue by the populace.

The *MUSÉE COMMUNAL *(Gemeentelyk Muzeum)*, established in

1887 on the second floor of the Halle au Pain (adm. daily, 10-4), contains models of ancient and modern buildings of Brussels, sculptures, banners, Brussels china and faience, artistic objects in metal, a few rare prints, plans of buildings, water-colour views of Brussels, coins and medals, and some paintings of the Flemish, German, and Italian schools, including examples of *Mierevelt*, *Snyders*, *A. More*, *Holbein*, *Cuyck*, *Goltzius*, *Bol*, and *Marco d'Oggionno*.

The ***Guild Houses** in the Grande Place are well worthy of notice. They were re-erected at the beginning of last century, after having been seriously damaged during the bombardment by Louis XIV. in 1695. The old hall of the *Guild of Butchers* on the S. side is indicated by a swan. The *Hôtel des Brasseurs*, recently restored with considerable taste, bears on its gable an equestrian statue of Duke Charles of Lorraine (p. 78), designed in 1854 by *Jaquet*. On the W. side is the *Maison de la Louve*, or *Hall of the Archers*, which derives its name from a group representing Romulus and Remus with the she-wolf. To the left of the Louve is the *Hall of the Skippers*, the gable of which resembles the stern of a large vessel, with four protruding cannon; to the right of the Louve, the *Hall of the Carpenters* (1697), richly adorned with gilding. On the N. side, to the right of the Halle au Pain, is the *Taupe*, or *Hall of the Tailors*, built in 1697 and lately restored. — The extensive building occupying almost the entire S.E. side of the square was formerly the public Weighing House.

At the back of the Hôtel de Ville, about 200 yds. to the S.W., at the corner of the Rue du Chêne and the Rue de l'Etuve, stands a diminutive figure, one of the curiosities of Brussels, known as the **Mannikin Fountain** (Pl. 36; C, 4), cast in bronze after *Duquesnoy's* model in 1619. He is a great favourite with the lower classes, and is invariably attired in gala-costume on all great occasions. When Louis XV. took the city in 1747, the mannikin wore the white cockade, in 1789 he was decked in the colours of the Brabant Revolution, under the French régime he adopted the tricolour, next the Orange colours, and in 1830 the blouse of the Revolutionists. Louis XV., indeed, invested him with the cross of St. Louis. The figure is not without considerable artistic excellence.

In the Rue du Marché aux Herbes, near the N.E. corner of the Grande Place, is the entrance to the **Galerie St. Hubert,** or *Passage* (Pl. D, 3), constructed from a plan by *Cluysenaar* in 1847, a spacious and attractive arcade with tempting shops (234 yds. in length, 26 yds. in width, and 59 ft. in height). It connects the Marché-aux-Herbes with the Rue des Bouchers *(Galerie de la Reine)*, and farther on with the Rue de l'Ecuyer (*Galerie du Roi*, with the *Galerie des Princes* diverging on one side). The sculptural decorations are by *Jaquet*. The arcade is crowded at all hours of the day. (Cafés, shops, and theatre, pp. 73, 74.)

About 150 yds. higher, in the Rue de la Madeleine, and also in the Rue Duquesnoy and Rue St. Jean, are entrances to the **Marché Couvert** (Pl. D, 4), or *Marché de la Madeleine*, an extensive market-place for fruit, vegetables, and poultry, erected by *Cluysenaar* in 1848. Owing to the different levels of the above-named streets

the market has two stories. Like the Halles Centrales (p. 110), it is well worth visiting in the early part of the morning.

The Rue de la Madeleine (Pl. D, 4) contains numerous houses with façades of the 17th cent. in the Renaissance style. It is continued by the busy Montagne de la Cour, which leads to the Place Royale (p. 87). — A side-street between the Rue de la Madeleine and the Montagne de la Cour leads to the left to the **University** (Pl. 74; D, 4), an 'université libre', established in the old palace of Cardinal Granvella, Rue de l'Impératrice, near the Palais de l'Industrie. It was founded by the liberal party in 1834, as a rival of the Roman Catholic University of Louvain (p. 200), and comprises the faculties of philosophy, the exact sciences, jurisprudence, and medicine, along with a separate pharmaceutical institution. The *Ecole Polytechnique*, founded in 1873, embraces six departments: mining, metallurgy, practical chemistry, civil and mechanical engineering, and architecture. The number of students is upwards of 1000. The court is adorned with a *Statue of Verhaegen* (d. 1862), one of the founders, who, as the inscription records, presented a donation of 100,000 fr. to the funds, by Geefs.

A few paces from the University, in the Rue des Sols, is the so-called *Chapelle Salazar*, or *de l'Expiation* (Pl. 9; D, 4), erected in 1436 as an 'expiation' for a theft of the host from Ste. Gudule in 1370 (see p. 86), and occupying the site of the synagogue where the sacred wafers were profaned. It has recently been restored; the interior is gaudily decorated (scenes from the Passion by G. Payen). In the adjoining Rue Terarken (Pl. D, E, 4), to the S.E., the Gothic *Ravestein Mansion* should be noticed as one of the few remaining antique private buildings in Brussels (p. 79). It possesses an interesting staircase, pediment, and projecting window.

The busy streets to the N. of the market and the Passage St. Hubert lead to the Place de la Monnaie (Pl. D, 3), in which rises the royal **Théâtre de la Monnaie,** with a colonnade of eight Ionic columns, erected by the Parisian architect *Damesne* in 1817. The bas-relief in the tympanum, executed by *Simonis* in 1854, represents the Harmony of Human Passions (in the centre, Harmony, surrounded by allegorical figures of heroic, idyllic, lyric, and satiric poetry; on the left Love, Discord, Repentance, and Murder; on the right Lust, Covetousness, Falsehood, Hope, Grief, and Consolation). The interior, which was remodelled after a fire in 1855, is decorated in the Louis XIV. style and can contain 2000 spectators. — Opposite the theatre the new *General Post Office* is now in course of erection; its frontage will extend from the Rue du Fossé-aux-Loups to the Rue de l'Evêque. — *Cafés*, see p. 73.

From the Place de la Monnaie the handsome and busy Rue Neuve (Pl. D, 2), one of the chief business-streets of Brussels, leads towards the N. in a straight direction to the Station du Nord. In this street, to the right, is the new *Galerie du Commerce*

(Pl. D, 2), a glass arcade, similar to the Galerie St. Hubert (p. 107), but smaller. To the left is the *Galerie du Nord*, leading to the Boul. du Nord (see below) and containing the *Musée du Nord*, a hall for concerts and dramatic representations.

Turning to the left at the end of the Galerie du Commerce, or following the next side-street to the right in the Rue Neuve, we reach the *Place des Martyrs*, built by Maria Theresa, in the centre of which rises the **Martyrs' Monument** (Pl. 38; D, 2), erected in 1838 to the memory of the Belgians who fell in Sept., 1830, while fighting against the Dutch (see p. 80). It represents liberated Belgium engraving on a tablet the eventful days of September (23rd to 26th); at her feet a recumbent lion, and broken chains and fetters. At the sides are four reliefs in marble: in front the grateful nation; on the right the oath taken in front of the Hôtel de Ville at the beginning of the contest; on the left the conflict in the Park (p. 80); at the back the consecration of the tombs of the fallen. The monument was designed and executed by *W. Geefs*. The marble slabs immured in the sunken gallery record the names of the 'martyrs', 445 in number.

An entirely modern feature in the lower part of the city is formed by the ***Inner Boulevards** (Pl. B, C, D, 2-5; tramways, see p. 75), which lie to the W. of the Rue Neuve and the Place de la Monnaie, and extend from the Boulevard du Midi (near the Station du Midi) to the Boulevard d'Anvers (near the Station du Nord), partly built over the Senne, and intersecting the whole town. The construction of the street, and the covering in of the bed of the Senne for a distance of $1^1/_3$ M., were carried out by an English company in 1867-71. The names of the boulevards are *Boulevard du Nord*, *Boulevard de la Senne*, *Boulevard Anspach* (the most important; named after the burgomaster Anspach, d. 1879), and *Boulevard du Hainaut*. The pleasing variety of the handsome buildings with which they are flanked is in great measure owing to an offer by the municipal authorities of premiums, from 20,000 fr. downwards, for the twenty finest façades.

The Boulevard du Nord (Pl. D, 2) and the *Boulevard de la Senne* (Pl. D, 2) meet at the beginning of the Boulevard Anspach, by the *Church of the Augustines*, erected in the 17th cent., and now used temporarily as the *Bureau Central des Postes*. — The tall and narrow house, to the N.E. of the church, No. 1, Boulevard du Nord, built by *Beyaert* in 1874, received the first prize in the above-named competition.

In the centre of the city, between the Boulevard Anspach (Pl. C, 3) and the Rue des Fripiers, rises the ***New Exchange** *(Bourse de Commerce)*, an imposing edifice in the Louis XIV. style, designed by *Suys*. Its vast proportions and almost excessive richness of ornamentation combine to make the building worthy of being the commercial centre of an important metropolis; but it

has been sadly disfigured by the application of a coat of paint, necessitated by the friable nature of the stone. The principal façade is embellished with a Corinthian colonnade, to which a flight of twenty steps ascends. On each side is an allegorical group by *J. Jaquet.* The reliefs in the tympanum, also by Jaquet, represent Belgium with Commerce and Industry. The two stories of the building are connected by means of Corinthian pilasters and columns. Around the building, above the cornice, runs an attic story, embellished with dwarfed Ionic columns, and forming a curve on each side between two pairs of clustered columns. The effect is materially enhanced by means of numerous sculptures.

The principal hall, unlike that of most buildings of the kind, is cruciform (47 yds. by 40 yds.), and covered with a low dome (about 150 ft. high) in the centre, borne by twenty-eight columns. At the four corners of the building are four smaller saloons. Two marble staircases ascend to the gallery, which affords a survey of the principal hall, and to the other apartments on the upper floor. The cost of the whole structure amounted to 4 million francs.

In the Boul. Anspach, nearly opposite the Exchange, is the *Hôtel des Ventes*, built in 1881. — A little to the W., in the Place St. Géry (Pl. C, 3), is a *Market*, in the Flemish style, opened in 1882.

In the Boulevard du Hainaut, to the left, is a *Panorama.* To the right, in the Place Anneessens (Pl. C, 4) is the monument of the civic hero *Frans Anneessens* (p. 105), by Vinçotte, erected in 1889. Behind is a *School* in the Flemish style, by *Janlet.* A little farther along the boulevard, on the left, rise the *Ecole Modèle* (No. 80), by *Hendricks*, and the large *Palais du Midi* (Pl. B, C, 4, 5), the S. part of which is occupied by the *Ecole Industrielle*, and the N. part by a market-hall.

On the W. side of the Boulevard Anspach are the **Halles Centrales** (Pl. C, 3), a covered provision-market resembling its namesake at Paris, but on a much smaller scale. A morning walk here will be found interesting. In approaching from the Boulevard Anspach through the Rue Grétry, we have the meat, poultry, and vegetable market on the left, and the fish-market on the right. At the end of the latter the baskets of fish arriving fresh from the sea are sold by auction to retail-dealers (comp. p. 6). The auctioneer uses a curious mixture of French and Flemish, the tens being named in French and all intermediate numbers in Flemish. French alone is used at the auctions in the poultry and vegetable market. — In the new Grain-Market (Pl. C, 2) is a marble statue of the naturalist *J. B. van Helmont* (1577-1644), by G. van der Linden.

Beyond the Halles rises the *Church of St. Catharine* (Pl. 15; C, 2), on the site of the old Bassin de Ste. Catherine, designed by *Poelaert* (p. 103), in the French transition style from Gothic to Renaissance. It contains paintings by De Crayer and Vænius, an Assumption ascribed to Rubens, and other works from the old church that stood on the same spot.

The *Eglise du Béguinage* (Pl. 13; C, 2), in the vicinity, contains a colossal statue of John the Baptist by Puyenbroek, an Entombment by Otho Vaenius, and paintings by Van Loon.

The Musée Commercial, Rue des Augustins 17 (Pl. D, 2), instituted in 1880 for the encouragement of Belgian commerce, contains collections of foreign manufactures.

The old ***Boulevards,** or ramparts, were levelled about the beginning of the century and converted into pleasant avenues, which have a total length of 4½ miles. The boulevards of the upper part of the town (to the N. and E.), together with the Avenue Louise connecting them with the Bois de la Cambre (p. 115), are thronged with carriages, riders, and walkers on fine summer-evenings, and present a very gay and animated scene. The portion between the Place Quetelet (Pl. F, 2) and the Place du Trône (Pl. E, 5), adjoining the palace-garden, is also much frequented from 2.30 to 4 p.m. (chairs 10 c.). The traveller who has a few hours at command is recommended to walk round the inner town by these Boulevards, a pleasant circuit occupying 1½-2 hrs., which, however, he may shorten by availing himself of the tramway on the S. and W. sides.

Immediately to the E. of the *Station du Nord* (built by *Coppens*), on the right, rises the Hospital of St. John (*Hôpital St. Jean;* Pl. E, 2), an imposing structure erected by *Partoes* in 1838-43 and admirably fitted up (admission 9-5 o'clock, 1 fr.; attendant ½-1 fr.; entrance, Rue Pachéco).

On the opposite slopes are the grounds of the **Botanic Garden** (Pl. E, 2; adm., see p. 76), with hot-houses erected in 1826. It is entered from the Rue Royale (p. 80), a little to the N. of the point where that street intersects the Boulevard du Jardin Botanique. From this part of the Rue Royale, which is borne by arches, we obtain a fine view of the N. boulevards, extending to the hills which enclose the valley of the Senne. — To the E. of the Botanic Garden is the new *Jesuit Church* (Pl. 18; F, 2), built by Parot in the early-Gothic style.

At the N. end of the Rue Royale rises the church of Ste. Marie de Schaerbeek (Pl. 20; F, 1), an octagonal edifice in the Byzantine style, built by *Hansotte* from plans by *Van Overstraeten.* In the Place Colignon, to the N., is the new *Maison Communale* of Schaerbeek.

On the right side of the Boulevard, farther on, lies the circular Place des Barricades (Pl. F, 2), until 1830 called the *Place d'Orange*, adorned with a statue of the anatomist *Vesalius*, by *Ed. Geefs.*

Vesalius, the court-physician of Charles V. and the founder of modern anatomy, was born at Brussels in 1514. His parents were natives of Wesel, of which the name Vesalius is a Latinised form. He was condemned to the stake as a sorcerer by the Inquisition, but this penalty

was commuted into a pilgrimage to Jerusalem. On his way back he was wrecked on the coast of Zante, where he died in 1564.

The streets to the S.W. of this point, extending to the Palais de la Nation and the ministerial offices (p. 81), were almost entirely constructed within the last few years.

To the E. of the Boulevards lies the modern and handsome, but somewhat monotonous QUARTIER LÉOPOLD, in the centre of which rises the church of *St. Joseph* (Pl. 19; F, 4), a Renaissance building of 1849, by the elder *Suys*. The façade and towers are constructed of blue limestone. The altarpiece is a Flight into Egypt by *Wiertz*. On the E. side of the Quartier Léopold lies the *Parc Léopold* (Pl. G, 5), formerly laid out as a zoological garden. On the W. side (Rue Wiertz) is the large *Etablissement d'Horticulture Internationale* (Director, M. Linden), opened in 1889. On the S. side, between the park and the Rue Vautier, rises the new **Musée d'Histoire Naturelle,** opened in 1891.

On the GROUND FLOOR (entr. Rue Vautier) is the collection of *Mammalia and Birds*, containing stuffed specimens and skeletons. Here for the present are also skeletons, 25 ft. high, of the *Iguanodon (I. Bernissartensis* and *I. Mantelli)*, the largest representative of the Saurian family of reptiles. These were found, along with eighteen similar skeletons, in the coal-measures of Bernissart (p. 68) in Hainault, and are the first perfect skeletons discovered of this gigantic lizard. In the 'Salle des Cavernes', also on the ground-floor, are the rich collections of bone-relics and objects of the stone age discovered in the caves on the Lesse (p. 192).

On the FIRST FLOOR are the collections of *Fishes and Reptiles* and of *Fossil Vertebrata* (chalk-formation, tertiary and quaternary epochs). The latter, which is especially rich and of great scientific importance, includes (besides the Iguanodon, see above) tolerably perfect skeletons of the Mosasaurus, Hainosaurus, Phosphorosaurus, Prognathodon, Plioplatecarpus, Orthomerus, various fossil crocodiles, tortoises, and fishes, primæval elephant (Elephas antiquus), Mammoth (found in 1860 at Lierre), Irish elk, Rhinoceros Tichorhinus, Musk-ox, etc. — On the SECOND FLOOR are the collections of *Articulata*, *Mollusca*, and *Radiata*. *Fossil Plants*, and *Minerals*.

In the vicinity rises the ***Musée Wiertz** (Pl. G, 5; entrance by an iron gate at the N.E. corner of the garden in the Rue Vautier), formerly the country-residence and studio of the painter of that name (1806-65), after whose death it was purchased by government (admission, see p. 77). It contains almost all the productions of this highly-gifted but eccentric master, who could not be induced to dispose of his works. Interesting catalogue, containing also a sketch of the artist's life, $^1/_2$ fr. A monument to Wiertz has been erected in the Place de la Couronne in the suburb of Ixelles (p. 115), with a medallion and a group in bronze by *Jaquet*.

We first enter two rooms containing designs and sketches in colours; in one of them a mask of the painter's face taken after death. To the right is the principal saloon, which contains seven large pictures: 1. Contest for the body of Patroclus, 1845; to the right, 3. Homeric battle; 4. One of the great of the earth (Polyphemus devouring the companions of Ulysses), painted in 1860; 14. The beacon of Golgotha; 16. The triumph of Christ, 1848; 8. Contest of good with evil, 1842; 52. The last cannon, 1855. The following are smaller works: 23. Vision of a beheaded man; over the door, 25. Lion of Waterloo; 36. The young witch; 24. Orphans, with the inscription 'Appel à la bienfaisance'; 5. Forge of Vulcan (1855?); in the corners of the left end-wall, 28. Napoleon in the infernal regions; 21.

Hunger, Madness, and Crime: opposite, 26. Courage of a Belgian lady; opposite, on the right end-wall, 15. Entombment, with the Angel of Evil and the Fall on the wings; 22. The suicide; 95. Concierge; 37. The rose-bud; 76. Portrait of the painter; 73. Portrait of his mother; 11. Education of the Virgin. In the corners of the room are wooden screens, through peep-holes in which paintings hung behind them are seen. The effect is curiously realistic. The three marble groups in the middle of the room, representing the development of the human race, are also by Wiertz. Some of the pictures are painted in a kind of distemper invented by Wiertz himself.

In the open space in front of the *Station du Quartier Léopold* (Pl. F, 5), a *Statue of John Cockerill* (d. 1840; Pl. 39), the founder of the iron-works of *Seraing* (p. 213), by A. Cattier, was erected in 1872. The lofty limestone pedestal is surrounded by figures of four miners. The inscription is: 'travail, intelligence'.

In the Boulevards, farther to the S., is the monumental *Fontaine De Brouckère* (Pl. E, 5), with a bust of *M. De Brouckère*, an able burgomaster of Brussels (d. 1866), by *Fiers*, and a group of children by *D'Uncin*, erected on the site of the former Porte de Namur. — In the Boulevard de Waterloo, to the left, rises the *Eglise des Carmes* (Pl. D, 6; interior adorned with painting), beyond which the Avenue du Bois de la Cambre (p. 115) diverges to the left.

Then, to the right, is the *Hospice Pachéco* (Pl. D, 6), founded in 1713 by Isabella Desmares, widow of Don Aug. Pachéco, for necessitous widows and spinsters above 50 years old. The present building dates from 1835. On the opposite side of the boulevard is the Avenue d'Uccle (Pl. C, 6), which leads to the new *Mint*, completed in 1879 (to the right, beyond the Rue de la Victoire).

The **Porte de Hal** (Pl. C, 6), at the S. extremity of the inner town, is the sole remnant of the old fortifications. It was erected in 1381, and two centuries later became the Bastille of Alva during the Belgian 'reign of terror'. It is a huge square structure with three vaulted chambers, one above the other, and a projecting tower. The interior, skilfully adapted for this purpose by *Beyaert*, contains a rich Museum of Weapons. Admission, see p. 76. The collection of antiquities, which was also formerly here, has been removed to the Palais du Cinquantenaire (p. 82).

The section of the boulevards skirting the W. side of the old town of Brussels is generally known as the 'Lower Boulevards'. Of these we first reach the Boulevard du Midi (Pl. B, 6, 5, 4). On the right stands the *Blind Asylum* of the Philanthropic Society of Brussels (Pl. 34; C, 6), a Gothic brick building with a clock-tower, designed by Cluysenaar (1858). On the left is the *Cité Fontainas* (Pl. B, 6), an asylum for unemployed teachers and governesses. — Farther on is the *Station du Midi* (Pl. A, 5, 6), built by *Payen*. Opposite diverge the broad *Avenue du Midi*, the continuation of which is the Rue du Midi, ending behind the Bourse (p. 106), and the *Boulevard du Hainaut* (p. 110). [At the N. end of the Avenue du Midi is the Place Rouppe (Pl. C, 4), with a fountain-monument to N. J. Rouppe, burgomaster of Brussels in 1830-38, by *Fraikin*.]

In the Lower Boulevards, farther to the N., stands the *Ecole Vétérinaire* (Pl. 12; B, 5), and beyond it are the extensive *Abattoirs* (slaughter-houses; Pl. 1; B, 3). Near the latter begins the *Canal*, 45 M. long, which connects Brussels with the Sambre near Charleroi. Finally, the tasteful *Caserne du Petit-Château* and the *Entrepôt Royal* (Pl. 25; C, 1), or custom-house, with its spacious warehouses.

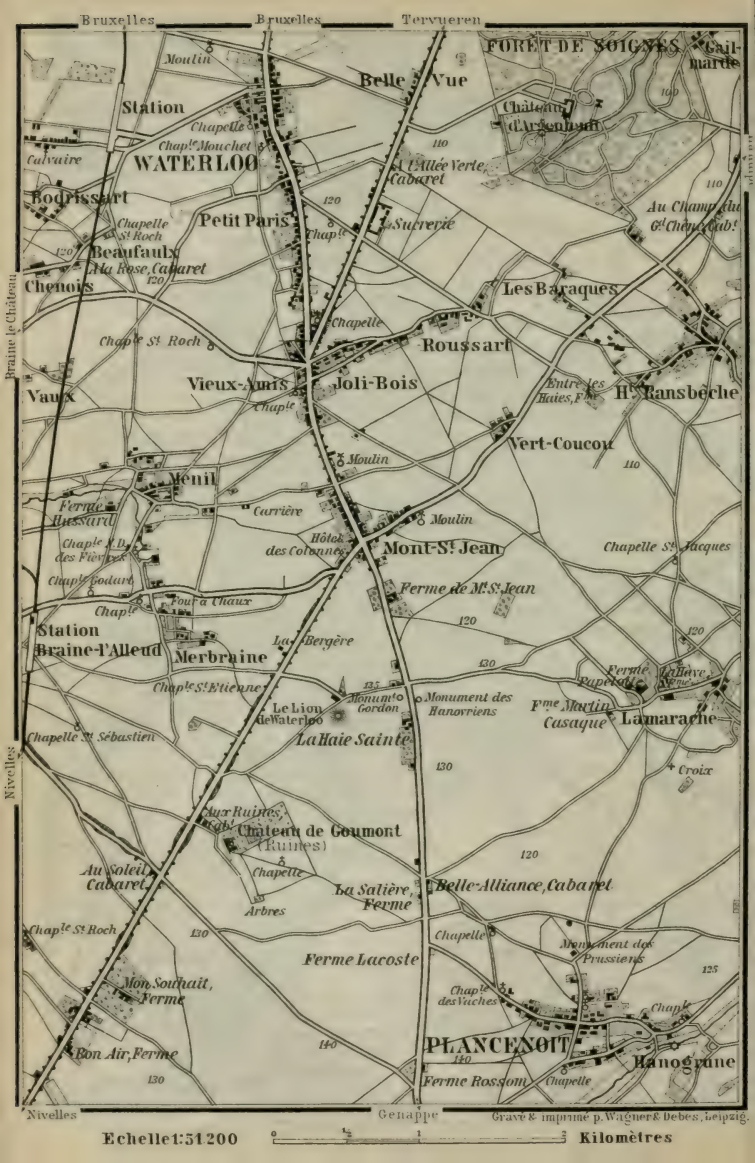
At the W. end of the Boulevard d'Anvers (Pl. C, D, 1), and immediately adjoining the custom-house, begins the Allée Verte, a double avenue of limes extending along the bank of the *Willebroeck Canal*, which connects Brussels with Malines and Antwerp. The trees were planted in 1707, and were considerately spared by Marshal Saxe in 1746 during the siege of Brussels in the War of the Austrian Succession. This avenue was formerly the most fashionable promenade at Brussels, but is now completely deserted.

At the end of the Allée Verte a bridge crosses the canal, the road beyond which leads in a straight direction to **Laeken** (Restaurants: *Pavillon de la Reine*, near the canal-bridge, at the entrance to the town; *Grande Grille*, to the right, near the church, 'plat du jour' 75 c.; several other cafés with gardens), a suburb of Brussels with 22,900 inhab., and the summer-residence of the king of Belgium. It is connected with Brussels by two tramway-lines (cars every 10 min.), one running viâ the Rue de Progrès (Pl. E, 1) and the other viâ the Chaussée d'Anvers (Pl. D, 1). The two tramway-lines unite farther out, on the Laeken road, which leads to the new Church of St. Mary, designed by *Poelaert*. The exterior is still unfinished, especially as regards its destined Gothic ornamentation, but the interior is finely proportioned. The place of the choir is occupied by an octagon, forming the royal burial-vault, and containing the remains of Leopold I. (d. 1865) and Queen Louise (d. 1850).

The Cemetery of Laeken has sometimes been styled the Père-Lachaise of Brussels, but can of course bear no comparison with the great burial-ground of Paris, either in extent or in the interest of the monuments. A small chapel here contains the tomb of the singer *Malibran* (d. 1836), adorned with a statue in marble by *Geefs*. The curious *Galeries Funéraires* in the S. part of the cemetery, resembling catacombs, were constructed a few years ago.

The new street passing the E. side of the church and skirting the royal garden and park (generally closed; celebrated hot-houses) ascends to the (20 min.) *Montagne du Tonnerre* (197 ft.), an eminence crowned with the Monument of Leopold I., erected in 1880. The statue of the king, by *W. Geefs*, is surmounted by a lofty Gothic canopy resting on massive round pillars, somewhat in the style of the Albert Memorial in London. A winding stair ascends to the base of the spire, whence a fine view (evening-light best) is obtained of Laeken and of Brussels, with the conspicuous dome of the new Palais de Justice. — The monument is surrounded with pleasure-grounds; to the W. lies the *Ferme Royale*.

Merchtem
Tamise
Anvers
Louvain
Alost
Hacht
Gand
Bouvain
Ninove
Mons
Namur
Charleroi
Luxemburg
Alsemberg
Bois de Soignes
Mont de Léopold
Montagne du Tonnerre
Nederleest
Hollestraet
Pare
Jette
Esseghem
Laeken
Drootbeek
Gansboren
Molen
Evere
Les Maisons neuves
Stat Josaphat
Schaerbeek
Vallée de Josaphat
Stat de la rue Rogier
Koekelberg
Molenbeek St Jean
Osseghem
Beekkant
Vinkenberg
St Josse ten Noode
Wyngaerdberg
Treke-Linden
BRUXELLES
Cureghem
Biste
Parc du Cinquantenaire
Luxembourg
Etterbeek
St Gilles
Bas Ixelles
La Chasse royale
Ixelles
Le Chien
Poxcat
La Cambre
Verkeerdenhaen
Den Hoek
Fleurgat
Le Chat
Forest
Langeveld
Boendael
Ch.au Bootendael
Koevoet
Watermael
Uccle
Vossegat
Neerstalle
Groeselberg
Vert Chasseur
Stalle
Spoel
Geograph. Anstalt von
Maßstab 1:71.000
Kilom.
Wagner & Debes, Leipzig


Bruxelles
Bruxelles
Tervueren
FORÊT DE SOIGNES
Gail-marde
Moulin
Belle Vue
Station
Château d'Argenteuil
Chapelle
Chapl.e Mouchet
Calvaire
WATERLOO
A l'Allée Verte, Cabaret
Bodrissart
Petit Paris
Chapelle St Roch
Chapl.e
Sucrerie
Au Champ du Gd Chêne, Cab.t
Beaufaulx
A la Rose, Cabaret
Chenois
Les Baraques
Chapelle
Chapl.e St Roch
Roussart
Vieux-Amis
Joli-Bois
Entre les Haies, Fme
Ht Bansbêche
Vaux
Chapl.e
Vert-Coucou
Moulin
Menil
Ferme Hussard
Carrière
Moulin
Chapl.e N.D. des Fièvres
Hôtel des Colonnes
Mont-St Jean
Chapelle St Jacques
Chapl.e Godart
Ferme de Mt St Jean
Chapl.e
Four à Chaux
Station Braine-l'Alleud
Merbraine
La Bergère
Ferme Papelotte
La Haye
Chapl.e St Etienne
Monumt Gordon
Monument des Hanovriens
Le Lion de Waterloo
Fme Martin Casaque
Lamarache
Chapelle St Sébastien
La Haie Sainte
Croix
Aux Ruines, Cab.t
Château de Goumont (Ruines)
Au Soleil, Cabaret
Chapelle
La Salière, Ferme
Belle-Alliance, Cabaret
Arbres
Chapl.e St Roch
Chapelle
Monument des Prussiens
Ferme Lacoste
Mon Souhait, Ferme
Chapl.e des Vaches
Chapl.e
PLANCENOIT
Bon Air, Ferme
Hanogrune
Ferme Rossom
Chapelle
Braine le Château
Nivelles
Nivelles
Genappe
Gravé & imprimé p. Wagner & Debes, Leipzig.
Echelle 1:51200
0 ½ 1 2 Kilomètres

To the S.E. of the monument, on the right of and visible from the road to it, rises the ROYAL CHÂTEAU, erected by the Archduke Albert of Saxe-Teschen when Austrian stadtholder of the Netherlands in 1782-84. In 1802-14 it was in the possession of Napoleon I., who dated here his declaration of war against Russia in 1812. In 1815 the château became the property of the Crown. Leopold I. died here on 16th Dec., 1865. On New Year's Day 1890 a great part of the château was destroyed by fire and among the many objects of art which perished in the flames were Napoleon's library, valuable tapestries, and paintings by Van Dyck. The château has been rebuilt in its previous form.

A steam-tramway runs from Laeken to (8½ M.) *Humbeek*.

About 3½ M. to the N. of Laeken, and ¾ M. from the village of *Meysse*, is the beautiful château of *Bouchout*, fitted up in 1879 as a residence for the unfortunate Princess Charlotte, widow of the Emp. Maximilian of Mexico, who was shot in 1867.

In the Central Cemetery at *Evere*, which is reached by the steam-tramway (Pl. G, 2, 3) mentioned at p. 75, a tasteful monument has been erected to the German soldiers who died in Belgium during the Franco-German war.

The pleasantest promenade in the environs of Brussels is the ***Bois de la Cambre,** on the S.E. side, being a part of the Forêt de Soignes, converted into a beautiful park resembling the Bois de Boulogne of Paris, under the auspices of *M. Keilig*, a landscape gardener. It covers an area of 450 acres, and is reached from the Boulevards by the broad and handsome *Avenue Louise* (Pl. D, E, 6), or *Avenue du Bois de la Cambre*, 1½ M. in length, which is flanked by a number of handsome new houses. Before the Bois is reached, on the left, are the church of *Ste. Croix* and the two ponds of the suburb of *Ixelles;* farther on, on the same side, is the old *Abbaye de la Cambre de Notre Dame*, below the road, now a military school. In the gardens adjoining the Avenue Louise, near the Bois de la Cambre, is a bronze group by Vinçotte, representing a Horse-tamer. A tramway-line (No. 1, p. 75) runs to the entrance of the park, where there are several cafés and restaurants. In the park itself is the 'Laiterie' (*Restaurant, expensive), and farther on, on an island in the small lake, the 'Chalet Robinson' restaurant. Beyond the Bois de la Cambre is the *Hippodrome*, used for horse-races, and reached by steam-tramway from the Porte de Namur.

13. From Brussels to Charleroi viâ Luttre.

Battle Field of Waterloo.

35 M. RAILWAY in 1¼-2 hrs. (fares 4 fr. 25, 3 fr. 20, 2 fr. 15 c.).— This line, which was opened a few years ago, affords a convenient route to the FIELD OF WATERLOO, especially for a single traveller. Those who merely desire a general view of the battle-field should take the train to *Braine l'Alleud* (fares 1 fr. 45, 1 fr. 10, 75 c.), whence the Hill of the Lion is 1½ M. distant. Omnibus from Braine l'Alleud to the Hill of the Lion and back

1½ fr. (preferable to walking, as the traveller thus escapes the importunity of beggars). The walk described below, from *Waterloo* to *Mont St. Jean*, *La Haye Sainte*, *La Belle Alliance*, *Plancenoit*, and back by *Hougomont* and the *Lion Hill* to *Braine l'Alleud*, in all 7-8 M., is, however, far more interesting. If the walk be prolonged from Plancenoit to the S. to Genappe, the whole distance will be about 12 M. — A coach leaves Brussels daily (except Sundays) between 9 and 10 a.m. for Waterloo, allowing 2-3 hrs. to visit the battle-field, and arrives again in Brussels about 5 p.m. (drive of 2 hrs.; return-fare 7 fr). It starts from the Place Royale and calls at the principal hotels in the upper town. One-horse carriage from Brussels to Waterloo, 20 fr.; two-horse, 30 fr.

The train starts from the *Station du Midi* at Brussels (p. 72), and traverses a pleasant country, passing through numerous cuttings. Stations *Forest-Stalle*, *Uccle*, *Calevoet*, *Rhode-Saint-Genèse*.

10 M. **Waterloo,** celebrated for the great battle of 18th June, 1815, and the headquarters of the Duke of Wellington from 17th to 19th June. The village lies on the Brussels and Charleroi road, ¾ M. from the station. The church contains Wellington's bust, by *Geefs*, and numerous marble slabs to the memory of English officers. One tablet is dedicated to the officers of the Highland regiments, and a few others to Dutch officers.

The garden of a peasant (a few paces to the N. of the church) contains an absurd monument to the leg of the Marquis of Anglesea (d. 1854), then Lord Uxbridge, the commander of the British cavalry, who underwent the amputation immediately after the battle. The monument bears an appropriate epitaph, and is shaded by a weeping willow.

Battle Field. A visit to Mont St. Jean, the two monuments on the battle-field, the Lion, and the farms of La Haye Sainte and Hougomont, occupies 2 hrs.; to La Belle Alliance and Plancenoit 2 hrs. more. The traveller will, however, obtain a general survey of the field during the first 2 hours.

Guides. The annexed plan and the following brief sketch of the battle will enable the visitor to form a distinct conception of the positions occupied by the respective armies without the services of a guide. The usual fee for the principal points of interest is 2 fr.; if the excursion be extended to Plancenoit or Planchenois and the château of Frichemont, 3-4 fr.; but an agreement should invariably be made beforehand.

Relics. Old bullets, weapons, buttons, and other relics are still occasionally turned up by the plough, but most of those which the traveller is importuned to purchase are spurious.

Inns at Mont St. Jean: *Hôtel Mont St. Jean* and (to the right where the road to Nivelles diverges from the Namur road) *Hôtel des Colonnes*, where Victor Hugo is said to have finished his 'Misérables'. On the mound of the Lion, **Hôtel du Musée*, moderate.

Sketch of the Battle. A detailed history of the momentous events of 18th June, 1815, would be beyond the scope of a guide-book; but a brief and impartial outline, with a few statistics derived from the most trustworthy English and German sources, may perhaps be acceptable to those who visit this memorable spot.

The ground on which Wellington took up his position after the Battle of Quatre Bras was admirably adapted for a defensive battle. The high-roads from Nivelles and Genappe unite at the village of Mont Saint Jean, whence the main route leads to Brussels. In front of the village extends a long chain of hills with gentle slopes, which presented all the advantages

sought for by the Allies. The undulating ground behind this range afforded every facility for posting the cavalry and reserves so as to conceal them from the enemy. In this favourable position Wellington was fully justified in hoping at least to hold his own, even against a stronger enemy, until the assistance promised by Blücher should arrive.

The first line of the Allied army, beginning with the right wing (on the W.) was arranged as follows. On the extreme right were placed two brigades of the British household troops, consisting of two battalions of Foot-Guards under Gen. Maitland, and two battalions of the Coldstream Guards under Gen. Byng. Next came a British brigade of four battalions under Gen. Sir Colin Halkett, adjoining whom were Kielmannsegge with five brigades of Hanoverians and a corps of riflemen, Col. Ompteda with a brigade of the German Legion, and finally Alten's division. The whole of this portion of the line occupied the hills between the Nivelles and Genappe roads. Beyond the latter (*i.e.*, farther to the E.) Kemp was stationed with the 28th and 32nd regiments, a battalion of the 79th, and one of the 95th Rifles. Next came Bylant with one Belgian and five Dutch battalions, supported by Pack's brigade, posted a short distance in their rear, and consisting of the 44th. These four battalions had suffered severely at Quatre Bras and were greatly reduced in number, but their conduct throughout the battle abundantly proved that their discipline and courage were unimpaired. Beyond the Netherlanders were drawn up Best's Hanoverians and Picton's infantry division, the latter partly composed of Hanoverians under Col. von Vincke. Next to these were stationed Vandeleur's brigade, the 11th, 12th, and 16th Light Dragoons, and finally on the extreme left (to the E.) three regiments of light cavalry, consisting of the 10th and 18th British, and the 1st Hussars of the German Legion.

The first line of the Allies was strengthened at various distances by Grant's and Dœrnberg's cavalry-brigades, consisting of three English regiments and three of the German Legion respectively, and posted near the Guards and Sir Colin Halkett. Next to them came a regiment of Hussars of the German Legion under Col. Arentschild; then, to the E. of the Genappe road, two heavy brigades, the Household and the Union, to support Alten's and Picton's divisions. The former of these brigades was composed of the 1st and 2nd Life Guards and the 1st Dragoon Guards under Lord Ed. Somerset; the latter of the 1st Royal Dragoons, the Scots Greys, and the Irish Inniskillens, commanded by Gen. Sir W. Ponsonby. Besides the first line and the troops destined to cover it, various other forces were distributed as the circumstances and the formation of the ground required. Thus a brigade under Col. Mitchell, Sir Henry Clinton's division, Du Plat's German brigade, Adam's light brigade, and Halkett's Hanoverians were drawn up on the W. side of the Nivelles Chaussée and near the village of Merbe Braine. Finally the reserve of Brunswickers and Netherlanders, comprising infantry and cavalry, formed a line between Merbe Braine and Mont St. Jean, supported by Lambert's British brigade of three regiments, which had just arrived by forced marches from Ostend. — The artillery, consisting chiefly of British troops, were distributed as occasion required. Every battery present was brought into action during the day, and nobly fulfilled its duty.

In front of the centre of the Allied army lay the *Château of Hougomont*, which with its massive buildings, its gardens and plantations, formed an admirable *point d'appui* for the defence of the heights above. It was garrisoned by two light companies under Lord Saltoun, and two under Col. Macdonnel, strengthened by a battalion of Nassovians, a company of Hanoverian riflemen, and about 100 men of the German Legion. This point holds a prominent place in the history of the battle, both on account of the fury with which it was attacked by the French, and the heroic and successful defence of its occupants. Farther to the left, and nearer the front of the Allies, lay *La Haye Sainte*, a farm-house which was occupied by 400 men of the German Legion under Major von Baring, but after a noble defence was taken by the French. The defence of the farms of *Papelotte* and *La Haye* on the extreme left was entrusted to the Nassovian Brigade under Duke Bernard of Weimar.

Napoleon's army was drawn up in a semicircle on the heights to the E. and W. of the farm of *La Belle Alliance*, about one mile distant from the Allies. It was arranged in two lines, with a reserve in the rear. The first line consisted of two *corps d'armée* commanded by Reille and D'Erlon respectively, and flanked by cavalry on either side. One corps extended from La Belle Alliance westwards to the Nivelles road and beyond it, the other eastwards in the direction of the château of Frichemont. The second line was composed almost entirely of cavalry. Milhaud's cuirassiers and the light cavalry of the guards were drawn up behind the right wing, Kellermann's heavy cavalry behind the left. A body of cavalry and a portion of Lobau's corps were also stationed in the rear of the centre, whilst still farther back the imperial guard, consisting of infantry and artillery, were drawn up in reserve on each side of the chaussée.

The Duke of Wellington's army consisted of 67,600 men, 24,000 of whom were British, 30,000 troops of the German Legion, Hanoverians, Brunswickers, and Nassovians, and 13-14,000 Netherlanders. Of these 12,400 were cavalry, 5,600 artillery with 180 guns. The army brought into the field by Napoleon numbered 71,900 men, of whom 15,700 were cavalry, 7,200 artillery with 246 guns. Numerically, therefore, the difference between the hostile armies was not great, but it must be borne in mind that no reliance could be placed on the Netherlanders, most of whom fled at an early stage of the battle. The staunch Dutch troops who formed part of this contingent did their utmost to prevent this dastardly act, but their efforts were unavailing. Had they formed a separate corps they would have been most valuable auxiliaries, but when mingled with the Belgian troops their bravery was utterly paralysed. Practically, therefore, the Duke's army consisted of barely 50,000 men, composed of four or five different elements, and a large porportion of them were raw recruits, whilst the soldiers of Napoleon constituted a grand and admirably-disciplined unity, full of enthusiasm for their general, and confident of victory. The superiority of the French artillery alone was overwhelming.

After a wet and stormy night, the morning of the 18th of June gave some promise of clearing, but the sky was still overcast, and rain continued to fall till an advanced hour. The ground, moreover, was so thoroughly saturated that the movements of the cavalry and artillery were seriously obstructed. This was probably the cause of Napoleon's tardiness in attacking the Allies, and of the deliberation with which he spent several of the best hours of the morning in arranging his army with unusual display. It is not known precisely at what hour the first shots were fired; some authorities mention 8 o'clock, others half-past eleven or twelve, while the Duke himself, in his published despatch, names ten as the hour of the commencement of the battle. It is, however, probable that the actual fighting did not begin till between eleven and twelve.

The first movement on the part of the French was the advance of a division of Reille's *corps d'armée* under Jérôme Bonaparte, a detachment of which precipitated itself against the château of Hougomont, and endeavoured to take it by storm, but was repulsed. They soon renewed the attack with redoubled fury, and the tirailleurs speedily forced their way into the enclosure, notwithstanding the gallant resistance made by the Hanoverian and Nassovian riflemen. The British howitzers, however, now began to pour such a deadly shower of shells on the assailants that they were again compelled to retreat. This was but the prelude to a series of reiterated assaults, in which the French skirmishers in overwhelming numbers were more than once nearly successful. Prodigies of valour on the part of the defenders, vigorously seconded by the artillery on the heights, alone enabled the garrison to hold out until the victory was won. Had the French once gained possession of this miniature fortress, a point of vital importance to the Allies, the issue of the day would probably have been very different.

Whilst Hougomont and its environs continued to be the scene of a desperate and unremitting conflict, a second great movement on the part of the French was directed against the centre and the left wing of the

Allies. Supported by a cannonade of 72 pieces, the whole of Erlon's corps and a division of Kellermann's cavalry, comprising upwards of 18,000 men, bristled in columns of attack on the heights above La Haye Sainte, presenting a magnificent but terrible spectacle. Their object was to storm La Haye Sainte, break through the centre of the Allied army, and attack the left wing in the rear. At the moment when Ney was about to begin the attack, Napoleon observed distant indications of the advance of new columns on his extreme right, and an intercepted despatch proved that they formed a part of the advanced guard of Bülow's Prussians, who were approaching from Wavre. The attack was therefore delayed for a short time, and Soult despatched a messenger to Marshal Grouchy, directing him to manœuvre his troops so as to intercept the Prussians. Owing, however, to a series of misunderstandings, Grouchy was too far distant from the scene of action to be of any service, and did not receive the order till seven in the evening.

It was about two o'clock when Ney commenced his attack. The four divisions of Erlon's corps moved rapidly in four columns towards the Allied line between La Haye Sainte and Smouhen. Papelotte and Smouhen were stormed by Durette's division, but the former was not long maintained by the French. Donzelat's division took possession of the gardens of La Haye Sainte, notwithstanding the brave resistance of a Hanoverian battalion, while the two other French divisions, those of Alix and Marcognet, pressed onwards without encountering any obstacle. Hardly had the two latter opened their fire on Bylant's Netherlandish contingent, when the Belgians were seized with a panic and thrown into confusion. All the efforts of their officers and the remonstrances of their Dutch comrades were utterly unavailing to reassure them, and amid the bitter execrations of the British regiments they fairly took to flight. Picton's division, however, now consisting solely of the two greatly-reduced brigades of Pack and Kemp, and mustering barely 3000 men, prepared with undaunted resolution to receive the attack of the two French divisions, numbering upwards of 13,000 infantry, besides cavalry. The struggle was brief, but of intense fierceness. The charge of the British was irresistible, and in a few moments the French were driven back totally discomfited. The success was brilliant, but dearly purchased, for the gallant Picton himself was one of the numerous slain. During the temporary confusion which ensued among Kemp's troops, who, however, soon recovered their order, the Duke communicated with Lord Uxbridge, who put himself at the head of Lord Edward Somerset's Household Brigade, consisting of two regiments of Life Guards, the Horse Guards, and Dragoon Guards. Meanwhile, too, a body of Milhaud's cuirassiers had advanced somewhat prematurely to La Haye Sainte and endeavoured to force their way up the heights towards the left centre of the Allied line. These two movements gave rise to a conflict of unparalleled fury between the élite of the cavalry of the hostile armies. For a time the French bravely persevered, but nothing could withstand the overwhelming impetus of the Guards as they descended the slope, and the cuirassiers were compelled to fly in wild confusion. Somerset's brigade, regardless of consequences and entirely unsupported, pursued with eager impetuosity. At this juncture two columns of the French infantry had advanced on Pack's brigade. The bagpipes yelled forth their war-cry, and the gallant Highlanders dashed into the thickest of the fight, notwithstanding the terrible majority of their enemy. This was one of the most daring exploits of the day; but the mere handful of Northmen must inevitably have been cut to pieces to a man, had not Col. Ponsonby with the Inniskillens, the Scots Greys, and the Royal Dragoons opportunely flown to the rescue. The cavalry charge was crowned with brilliant success, and the French infantry were utterly routed. Pack's troops now recovered their order, and were restrained from the pursuit, but Ponsonby's cavalry, intoxicated with success, swept onwards. The Royals encountered part of Alix's division, which was advancing towards Mont St. Jean, where a gap had been left by the flight of the Belgians. A fearful scene of slaughter ensued, and the French again endeavoured to rally. This charge was simultaneous

with that of Lord Uxbridge on the cuirassiers, as mentioned above. At the same time the Greys and Inniskillens, who were in vain commanded to halt and rally, madly prosecuted their work of destruction. Somerset's and Ponsonby's cavalry had thus daringly pursued their enemy until they actually reached the French line near Belle Alliance. Here, however, their victorious career was checked. A fresh body of French cuirassiers and a brigade of lancers were put in motion against them, and they were compelled to retreat with considerable confusion and great loss. At this crisis Vandeleur's Light Dragoons came to the rescue, and the tide of the conflict was again turned; but the French, whose cavalry far outnumbered those of the Allies, again compelled the British to abandon the unequal struggle. Retreat was once more inevitable, and the loss immense, but the French gained no decided advantage. Vandeleur himself fell, and Ponsonby was left on the field dangerously wounded.

While the centre and left of the Allied line were thus actively engaged, the right was not suffered to repose. At a critical juncture, when Lord Saltoun and his two light companies were suffering severely in the defence of the orchard of Hougomont, and had been reduced to a mere handful of men, a battalion of Guards under Col. Hepburn was sent to their relief and drove off the French tirailleurs, whose loss was enormous. The château had meanwhile taken fire, and the effects of the conflagration were most disastrous to the little garrison, but most fortunately for the sufferers the progress of the flames was arrested near the doorway, where a crucifix hung. The sacred image itself was injured, but not destroyed; and to its miraculous powers the Belgians attributed the preservation of the defenders. There was now a pause in the musketry fire, but the cannonade on both sides continued with increasing fury, causing frightful carnage. Erlon's and Reille's corps sustained a loss of nearly half their numbers, and of the former alone 3000 were taken prisoners. Nearly 40 of the French cannon were moreover silenced, their gunners having been slain. Napoleon now determined to make amends for these disasters by an overwhelming cavalry attack, while at the same time the infantry divisions of Jérôme and Foy were directed to advance. Milhaud's cuirassiers and a body of the French Guards, 40 squadrons in all, a most magnificent and formidable array, advanced in three lines from the French heights, crossing the intervening valley, and began to ascend towards the Allies. During their advance the French cannonade was continued over their heads, ceasing only when they had nearly attained the brow of the opposite hill. The Allied artillery poured their discharge of grape and canister against the enemy with deadly effect, but without retarding their progress. In accordance with the Duke's instructions, the artillerymen now retreated for shelter behind the line; the French cavalry charged, and the foremost batteries fell into their possession. The Allied infantry, Germans as well as British, had by this time formed into squares. There was a pause on the part of the cavalry, who had not expected to find their enemy in such perfect and compact array; but after a momentary hesitation they dashed onwards. Thus the whole of the cuirassiers, followed by the lancers and chasseurs swept through between the Allied squares, but without making any impression on them. Lord Uxbridge, with the fragments of his heavy cavalry, now hastened to the aid of the infantry, and drove the French back over the hill; but his numbers were too reduced to admit of his following up this success, and before long the French, vigorously supported by their cannonade, returned. Again they swept past the impenetrable squares, and again all their efforts to break them were completely baffled, while their own ranks were terribly thinned by the fire of the undaunted Allies. Thus foiled, they once more abandoned the attack. Donzelat's infantry had meanwhile been advancing to support them, but seeing this total discomfiture and retreat, they too retired from the scene of action. The Allied lines were therefore again free, and the cannonade alone was now continued on both sides.

After this failure, Napoleon commanded Kellermann, with his dragoons and cuirassiers, to support the retreating masses, and Guyot's heavy cavalry of the Guards advanced with the same object. These troops, con-

sisting of 37 fresh squadrons, formed behind the shattered fragments of the 40 squadrons above mentioned, and rallied them for a renewed attack, and again the French line assumed a most threatening and imposing aspect. Perceiving these new preparations, the Duke of Wellington contracted his line so as to strengthen the Allied centre, immediately after which manœuvres the French cannonade burst forth with redoubled fury. Again a scene precisely similar to that already described was re-enacted. The French cavalry ascended the heights, where they were received with a deadly cannonade, the gunners retired from their pieces at the latest possible moment, the French rode in vast numbers between the squares, and again the British and German infantry stood immovable. The cavalry then swept past them towards the Allied rear, and here they met with partial success, for a body of Netherlanders whom they had threatened at once began to retreat precipitately. As in the earlier part of the day, Lord Uxbridge flew to the rescue with the remnants of his cavalry, vigorously seconded by Somerset and Grant, and again the French horsemen were discomfited. Lord Uxbridge now ordered a brigade of Belgian and Dutch carbineers, who had not as yet been in action, and were stationed behind Mont St. Jean, to charge the French cavalry who had penetrated to the allied rear; but his commands were disregarded, and the Netherlanders took to flight. A body of Hussars of the German Legion, however, though far outnumbered by their enemy, gallantly charged them, but were compelled to retreat. The battle-field at this period presented a most remarkable scene. Friends and foes, French, German, and British troops, were mingled in apparently inextricable confusion. Still, however, the Allied squares were unbroken, and the French attack, not being followed up by intantry, was again a failure. The assailants accordingly, as before, galloped down to the valley in great confusion, after having sustained some disastrous losses. Lord Uxbridge attempted to follow up this advantage by bringing forward a fresh regiment of Hanoverian Hussars, but he was again doomed to disappointment; for the whole troop, after having made a pretence of obeying his command, wheeled round and fled to Brussels, where they caused the utmost consternation by a report that the Allies were defeated.

During the whole of this time the defence of Hougomont had been gallantly and successfully carried on, and Du Plat with his Brunswickers had behaved with undaunted courage when attacked by French cavalry and tirailleurs in succession. The brave general himself fell, but his troops continued to maintain their ground, whilst Adam's Brigade advanced to their aid. Overwhelming numbers of French infantry, however, had forced their way between them, and reached the summit of the hill, threatening the right wing of the Allies with disaster. At this juncture the Duke at once placed himself at the head of Adam's brigade and commanded them to charge. The assault was made with the utmost enthusiasm, and the French were driven from the heights. The entire Allied line had hitherto held its ground, and Hougomont proved impregnable. Napoleon therefore directed his efforts against La Haye Sainte, a point of the utmost importance, which was bravely defended by Major von Baring and his staunch band of Germans. Ney accordingly ordered Donzelat's division to attack the miniature fortress. A furious cannonade opened upon it was the prelude to an attack by overwhelming numbers of tirailleurs. The ammunition of the defenders was speedily exhausted, the buildings took fire, and Baring with the utmost reluctance directed the wreck of his detachment to retreat through the garden. With heroic bravery the major and his gallant officers remained at their posts until the French had actually entered the house, and only when farther resistance would have been certain death did they finally yield (see p. 126) and retreat to the lines of the Allies. After this success, the French proceeded to direct a similar concentrated attack against Hougomont, but in vain, for arms and ammunition were supplied in abundance to the little garrison, whilst the cannonade of the Allies was in a position to render them efficient service. La Haye Sainte, which was captured between 5 and 6 o'clock p.m., now became a most advantageous *point d'appui* for the

French tirailleurs, in support of whom Ney, during upwards of an hour, directed a succession of attacks against the Allied centre, but still without succeeding in dislodging or dismaying the indomitable squares. Their numbers, indeed, were fearfully reduced, but their spirit was unbroken. There was, moreover, still a considerable reserve which had not yet been in action, although perhaps implicit reliance could not be placed on their steadiness. It was now nearly 7 p.m., and the victory on which the French had in the morning so confidently reckoned was still entirely unachieved.

Meanwhile Blücher, with his gallant and indefatigable Prussians, whose timely arrival, fortunately for the Allies, prevented Napoleon from employing his reserves against them, had been toiling across the wet and spongy valleys of St. Lambert and the Lasne towards the scene of action. The patience of the weary troops was well-nigh exhausted. 'We can go no farther', they frequently exclaimed. 'We *must*', was Blücher's reply. 'I have given Wellington my word, and you won't make me break it!' It was about 4.30 p.m. when the first Prussian battery opened its fire from the heights of Frichemont, about 2¼ miles to the S.E. of the Allied centre, whilst at the same time two cavalry regiments advanced to the attack. They were first opposed by Domont's cavalry division, beyond which Lobau's corps approached their new enemy. One by one the different brigades of Bulow's corps arrived on the field between Frichemont and Planchenois. Lobau stoutly resisted their attack, but his opponents soon became too powerful for him. By 6 o'clock the Prussians had 48 guns in action, the balls from which occasionally reached as far as the Genappe road. Lobau was now compelled to retreat towards the village of Planchenois, a little to the rear of the French centre at Belle Alliance. This was the juncture, between 6 and 7 o'clock, when Ney was launching his reiterated but fruitless attacks against the Allied centre, 2¼ miles distant from this point. Napoleon now despatched eight battalions of the guard and 24 guns to aid Marshal Lobau in the defence of Planchenois, where a sanguinary conflict ensued. Hiller's brigade endeavoured to take the village by storm, and succeeded in gaining possession of the churchyard, but a furious and deadly fusillade from the houses compelled them to yield. Reinforcements were now added to the combatants of both armies. Napoleon sent four more battalions of guards to the scene of action, while fresh columns of Prussians united with Hiller's troops and prepared for a renewed assault. Again the village was taken, and again lost, the French even venturing to push their way to the vicinity of the Prussian line. The latter, however, was again reinforced by Tippelskirch's brigade, a portion of which at once participated in the struggle. About 7 o'clock Zieten arrived on the field, and united his brigade to the extreme left of the Allied line, which he aided in the contest near La Haye and Papelotte. Prussians continued to arrive later in the evening but of course could not now influence the issue of the battle. It became apparent to Napoleon at this crisis that if the Prussians succeeded in capturing Planchenois, while Wellington's lines continued steadfast in their position, a disastrous defeat of his already terribly-reduced army was inevitable. He therefore resolved to direct a final and desperate attack against the Allied centre, and to stimulate the flagging energies of his troops caused a report to be spread amongst them that Grouchy was approaching to their aid, although well knowing this to be impossible.

Napoleon accordingly commanded eight battalions of his reserve Guards to advance in two columns, one towards the centre of the Allied right, the other nearer to Hougomont, while they were supported by a reserve of two more battalions, consisting in all of about 5000 veteran soldiers, who had not as yet been engaged in the action. Between these columns were the remnants of Erlon's and Reille's corps, supported by cavalry; and somewhat in front of them Donzelat's division was to advance. Meanwhile the Duke hastened to prepare the wreck of his army to meet the attack. Du Plat's Brunswickers took up their position nearly opposite La Haye Sainte, between Halkett's and Alten's divisions. Maitland's and Adam's brigades were nominally supported by a division of Nether-

landers under Gen. Chassé, while Vivian with his cavalry quitted the extreme left and drew up in the rear of Kruse's Nassovians, who had already suffered severely, and now began to exhibit symptoms of wavering. Every available gun was posted in front of the line, and the orchard and plantations of Hougomont were strengthened by reinforcements. The prelude to the attack of the French was a renewed and furious cannonade, which caused frightful havoc among the Allies. Donzelat's division then advanced in dense array from La Haye Sainte, intrepidly pushing their way to the very summit of the height on which the Allies stood. At the same time several French guns supported by them were brought within a hundred yards of the Allied front, on which they opened a most murderous cannonade. Kielmannsegge's Hanoverians suffered severe loss, the wreck of Ompteda's German brigade was almost annihilated, and Kruse's Nassovians were only restrained from taking to flight by the efforts of Vivian's cavalry. The Prince of Orange then rallied the Nassovians and led them to the charge, but they were again driven back, and the Prince himself severely wounded. Du Plat's Brunswickers next came to the rescue and fought gallantly, but with no better result. The Duke, however, rallied them in person, and the success of the French was brief. At the same time the chief fury of the storm was about to burst forth farther to the right of the Allies. The Imperial Guard, commanded by the heroic Ney, Friant, and Michel, and stimulated to the utmost enthusiasm by an address from Napoleon himself, formed in threatening and imposing masses on the heights of Belle Alliance, and there was a temporary lull in the French cannonade. The two magnificent columns, the flower of the French army, were now put in motion, one towards Hougomont and Adam's brigade, the other in the direction of Maitland and his Guards. As soon as the Guards had descended from the heights, the French batteries recommenced their work of destruction with terrible fury and precision, but were soon compelled to desist when they could no longer fire over the heads of their infantry. The latter had nearly attained the summit of the heights of the Allies, when the British gunners again resumed their work with redoubled energy, making innumerable gaps in the ranks of their assailants. Ney's horse was shot under him, but the gallant marshal continued to advance on foot; Michel was slain, and Friant dangerously wounded. Notwithstanding these casualties, the Guards gained the summit of the hill and advanced towards that part of the line where Maitland's brigade had been ordered to lie down behind the ridge in the rear of the battery which crowned it. The Duke commanded here in person at this critical juncture. The French tirailleurs were speedily swept away by showers of grape and canister, but the column of French veterans continued to advance towards the apparently-unsupported battery. At this moment the Duke gave the signal to Maitland, whose Guards instantaneously sprang from the earth and saluted their enemy with a fierce and murderous discharge. The effect was irresistible, the French column was rent asunder and vainly endeavoured to deploy; Maitland and Lord Saltoun gave orders to charge, and the British Guards fairly drove their assailants down the hill. — Meanwhile the other column of the Imperial Guard was advancing farther to the right, although vigorously opposed by the well-sustained fire of the British artillery, and Maitland's Guards returned rapidly and without confusion to their position to prepare for a new emergency. By means of a skilful manœuvre, Col. Colborne, with the 52nd, 71st, and 85th now brought his forces to bear on the flank of the advancing column, on which the three regiments simultaneously poured their fire. Here, too, the British arms were again successful, and frightful havoc was committed in the French ranks. A scene of indescribable confusion ensued, during which many of Chassé's Netherlanders in the rear took to flight, knowing nothing of the real issue of the attack. At the same time Maitland and his Guards again charged with fierce impetuosity from their 'mountain throne', and completed the rout of this second column of the Imperial Guard. In this direction, therefore, the fate of the French was sealed, and the Allies were triumphant. Farther to the left of the Allied line, moreover, the troops of

Donzelat, Erlon, and Reille were in the utmost confusion, and totally unable to sustain the conflict. On the extreme left, however, the right wing of the French was still unbroken, and the Young Guard valiantly defended Planchenois against the Prussians, who fought with the utmost bravery and perseverance notwithstanding the fearful losses they were sustaining. Lobau also stoutly opposed Bülow and his gradually-increasing corps. Napoleon's well-known final order to his troops — 'Tout est perdu! Sauve qui peut!' was wrung from him in his despair on seeing his Guard utterly routed, his cavalry dispersed, and his reserves consumed. This was about 8 o'clock in the evening, and the whole of the Allied line, with the Duke himself among the foremost, now descended from their heights, and, notwithstanding a final attempt at resistance on the part of the wreck of the Imperial Guard, swept all before them, mounted the enemy's heights, and even passed Belle Alliance itself. Still the battle raged fiercely at and around Planchenois, but shortly after 8 o'clock the gallant efforts of the Prussians were crowned with success. Planchenois was captured, Lobau and the Young Guard defeated after a most obstinate and sanguinary struggle, the French retreat became general, and the victory was at length completely won. Not until the Duke was perfectly assured of this did he finally give the order for a general halt, and the Allies now desisted from the pursuit at a considerable distance beyond Belle Alliance. On his way back to Waterloo, Wellington met Blücher at the Maison Rouge, or Maison du Roi, not far from Belle Alliance, and after mutual congratulations both generals agreed that they must advance on Paris without delay. Blücher, moreover, many of whose troops were comparatively fresh, undertook that the Prussians should continue the pursuit, a task of no slight importance and difficulty, which Gen. Gneisenau most admirably executed, thus in a great measure contributing to the ease and rapidity of the Allied march to Paris.

So ended one of the most sanguinary and important battles which history records, in the issue of which the whole of Europe was deeply interested. With the few exceptions already mentioned, all the troops concerned fought with great bravery, and many prodigies of valour on the part of regiments, and acts of daring heroism by individuals, are on record. The loss of life on this memorable day was commensurate with the long duration and fearful obstinacy of the battle. Upwards of 50,000 soldiers perished, or were *hors de combat*, whilst the sufferings of the wounded baffle description. The loss of the Allies (killed, wounded, and missing) amounted to about 14,000 men. Of these the British alone lost 6932, including 456 officers; the German contingents 4494, including 246 officers. The total loss of the Prussians was 6682 men, of whom 223 were officers. The Netherlanders estimated their loss at 4000 from the 15th to 18th June. The loss of the French has never been ascertained with certainty, but probably amounted to 30,000 at least, besides 7800 prisoners taken by the Allies. About 227 French guns were also captured, 150 by the Allies, the rest by the Prussians.

Napoleon's errors in the conduct of the battle were perhaps chiefly these, that he began the battle at too late an hour of the day, that he wasted his cavalry reserves in a reckless manner, and that he neglected to take into account the steadiness with which British infantry are wont to maintain their ground. The Duke of Wellington is sometimes blamed for giving battle with a forest in the rear, which would preclude the possibility of retreat; but the groundlessness of the objection is apparent to those who are acquainted with the locality, for not only is the Forêt de Soignes traversed by good roads in every direction, but it consists of lofty trees growing at considerable intervals and unencumbered by underwood. It is a common point of controversy among historians, whether the victorious issue of the battle was mainly attributable to the British or the Prussian troops. The true answer probably is, that the contest would have been a drawn battle but for the timely arrival of the Prussians. It has already been shown how the Allied line successfully baffled the utmost efforts of the French until 7 p.m., and how they gloriously repelled the final and most determined attack of the Imperial Guard about 8

o'clock. The British troops and most of their German contingents, therefore, unquestionably bore the burden and heat of the day; they virtually annihilated the flower of the French cavalry, and committed fearful havoc among the veteran Guards, on whom Napoleon had placed his utmost reliance. At the same time it must be remembered that the first Prussian shots were fired about half-past four, that by half-past six upwards of 15,000 of the French (Lobau's corps, consisting of 6600 infantry and 1000 artillery, with 30 guns; 12 battalions of the Young Imperial Guard, about 6000 men in all; 18 squadrons of cavalry, consisting of nearly 2000 men) were drawn off for the new struggle at Planchenois, and that the loss of the Prussians was enormous for a conflict comparatively so brief, proving how nobly and devotedly they performed their part. The Duke of Wellington himself, in his despatch descriptive of the battle, says 'that the British army never conducted itself better, that he attributed the successful issue of the battle to the cordial and timely assistance of the Prussians, that Bülow's operation on the enemy's flank was most decisive, and would of itself have forced the enemy to retire, even if he (the Duke) had not been in a situation to make the attack which produced the final result'. The French colonel *Charras*, in his 'Campagne de 1815' (pub. at Brussels, 1858), a work which was long prohibited in France, thus sums up his opinion regarding the battle: 'Wellington par sa ténacité inébranlable, Blücher par son activité audacieuse, tous les deux par l'habilité et l'accord de leurs manœuvres ont produit ce résultat'. — The battle is usually named by the Germans after the principal position of the French at Belle Alliance, but is is far more widely known as the Battle of Waterloo, the name given to it by Wellington himself.

About halfway to Mont St. Jean, which is about 3 M. from Waterloo, is the monument of Col. Stables, situated behind a farmhouse on the right, and not visible from the road. The road to the left leads to **Tervueren,** a royal château, once the property of the Prince of Orange. The royal stud was kept here till 1857, when it was transferred to the old abbey of *Gembloux* (p. 191).

The road from Waterloo to **Mont St. Jean** (*Hôtel des Colonnes*, p. 116) is bordered by an almost uninterrupted succession of houses. At the village, as already remarked, the road to Nivelles diverges to the right from that to Namur. To the right and left, immediately beyond the last houses, are depressions in the ground where the British reserves were stationed.

About $^2/_3$ M. beyond the village we next reach a bye-road, which intersects the high-road at a right angle, leading to the left to Wavre, and to the right to Braine l'Alleud. Here, at the corner to the right, once stood an elm, under which the Duke of Wellington is said to have remained during the greater part of the battle. The story, however, is unfounded, as it is well known that the Duke was almost ubiquitous on that memorable occasion. The tree has long since disappeared under the knives of credulous relic-hunters.

On the left, beyond the cross-road, stands an *Obelisk* (Pl. i) to the memory of the Hanoverian officers of the German Legion, among whose names that of the gallant Ompteda stands first. Opposite to it rises a *Pillar* (Pl. k) to the memory of Colonel Gordon, bearing a touching inscription. Both these monuments stand on the original level of the ground, which has here been considerably lowered to furnish materials for the mound of the lion. In

this neighbourhood Lord Fitzroy Somerset, afterwards Lord Raglan, the Duke's military secretary, lost his arm.

About 1/4 M. to the right rises the **Mound of the Belgian Lion** (Pl. 1), 200 ft. in height, thrown up on the spot where the Prince of Orange was wounded in the battle. The lion was cast by Cockerill of Liège (p. 213), with the metal of captured French cannon, and is said to weigh 28 tons. The French soldiers, on their march to Antwerp in 1832, hacked off part of the tail, but Marshal Gérard protected the monument from farther injury. The mound commands the best survey of the battle-field, and the traveller who is furnished with the plan and the sketch of the battle, and has consulted the maps at the Hôtel du Musée, will here be enabled to form an idea of the progress of the fight. The range of heights which extends past the mound, to *Ohain* on the E. and to *Merbe-Braine* on the W., was occupied by the first line of the Allies. As the crest of these heights is but narrow, the second line was enabled to occupy a sheltered and advantageous position on the N. slopes, concealed from the eye of their enemy. The whole line was about 1 1/2 M. in length, forming a semicircle corresponding to the form of the hills. The centre lay between the mound and the Hanoverian monument.

The chain of heights occupied by the French is 1 M. distant, and separated from the Allied position by a shallow intervening valley, across which the French columns advanced without manœuvering, being however invariably driven back. The Allied centre was protected by the farm of **La Haye Sainte,** situated on the right of the road, about 100 paces from the two monuments. It was defended with heroic courage by a light battalion of the German Legion, commanded by Major v. Baring, whose narrative is extremely interesting.

After giving a minute description of the locality and the disposition of his troops, he graphically depicts the furious and repeated assaults successfully warded off by his little garrison, and his own intense excitement and distress on finding that their stock of ammunition was nearly expended. Then came the terrible catastrophe of the buildings taking fire, which the gallant band succeeded in extinguishing by pouring water on it from their camp-kettles, although not without the sacrifice of several more precious lives. "Many of my men", he continues, "although covered with wounds, could not be induced to keep back. 'As long as our officers fight, and we can stand', was their invariable answer, 'we won't move from the spot!' I should be unjust to the memory of a rifleman named Frederick Lindau, if I omitted to mention his brave conduct. He had received two severe wounds on the head, and moreover had in his pocket a purseful of gold which he had taken from a French officer. Alike regardless of his wounds and his prize, he stood at a small side-door of the barn, whence he could command with his rifle the great entrance in front of him. Seeing that his bandages were insufficient to stop the profuse bleeding from his wounds, I desired him to retire, but he positively refused, saying: 'A craven is he who would desert you as long as his head is on his shoulders!' He was, however, afterwards taken prisoner, and of course deprived of his treasure." He then relates to what extremities they were reduced by the havoc made in the building by the French cannonade, and how at length, when their ammunition was almost exhausted, they perceived two fresh columns marching against

them. Again the enemy succeeded in setting the barn on fire, and again it was successfully extinguished in the same manner as before.

"Every shot we fired increased my anxiety and distress. I again despatched a messenger for aid, saying that I must abandon the defence if not provided with ammunition, — but in vain! As our fusillade diminished, our embarrassment increased. Several voices now exclaimed: 'We will stand by you most willingly, but we must have the means of defending ourselves!' Even the officers, who had exhibited the utmost bravery throughout the day, declared the place now untenable. The enemy soon perceived our defenceless condition, and boldly broke open one of the doors. As but few could enter at a time, all who crossed the threshold were bayonetted, and those behind hesitated to encounter the same fate. They therefore clambered over the walls and roofs, whence they could shoot down my poor fellows with impunity. At the same time they thronged in through the open barn, which could no longer be defended. Indescribably hard as it was for me to yield, yet feelings of humanity now prevailed over those of honour. I therefore ordered my men to retire to the garden at the back. The effort with which these words were wrung from me can only be understood by those who have been in a similar position."

"As the passage of the house was very narrow, several of my men were overtaken before they could escape. One of these was the Ensign Frank, who had already been wounded. He ran through with his sabre the first man who attacked him, but the next moment his arm was broken by a bullet. He then contrived to escape into one of the rooms and conceal himself behind a bed. Two other men fled into the same room, closely pursued by the French, who exclaimed: '*Pas de pardon à ces brigands verts!*' and shot them down before his eyes. Most fortunately, however, he remained undiscovered until the house again fell into our hands at a later hour. As I was now convinced that the garden could not possibly be maintained when the enemy was in possession of the house, I ordered the men to retreat singly to the main position of the army. The enemy, probably satisfied with their success, molested us no farther."

The door of the house still bears traces of the French bullets. Several of the unfortunate defenders fled into the kitchen, adjoining the garden at the back on the left. The window was and is still secured with iron bars, so that all escape was cut off. Several were shot here, and others thrown into the kitchen-well, where their bodies were found after the battle. An iron tablet bears an inscription to the memory of the officers and privates who fell in the defence of the house.

Farther to the W. are *Papelotte*, *La Haye*, and *Smouhen*, which served as advanced works of the Allies on their extreme left. They were defended by Nassovians and Netherlanders under Duke Bernhard of Saxe-Weimar, but fell into the hands of the French about half-past 5 o'clock.

The defenders of **Goumont,** or **Hougomont,** another advanced work of the Allies, situated about 1/2 M. to the S.W. of the Lion, were more fortunate. This interesting spot formed the key to the British position, and had Napoleon once gained possession of it, his advantage would have been incalculable. The buildings still bear many traces of the fearful scenes which were enacted here. It is computed that throughout the day the attacks of nearly 12,000 men in all were launched against this miniature fortress, notwithstanding which the garrison held out to the last (see p. 128). The

French stormed the orchard and garden several times, but they did not succeed in penetrating into the precincts of the buildings. The latter, moreover, caught fire, adding greatly to the embarrassment of the defenders, but happily the progress of the flames was arrested. Hougomont was at that time an old, partly dilapidated château, to which several outbuildings were attached. The whole was surrounded by a strong wall, in which numerous loop-holes had been made by express orders of the Duke in person, thus forming an admirable though diminutive stronghold. Notwithstanding these advantages, however, its successful defence against the persistent attacks of overwhelming numbers was solely due to the daring intrepidity of the little garrison. The wood by which it was once partly surrounded was almost entirely destroyed by the cannonade. The loop-holes, as well as the marks of the bullets, are still seen, and the place presents a shattered and ruinous aspect to this day. The orchard contains the graves of Capt. Blackman, who fell here, and of Sergt. Cotton, a veteran of Waterloo who died at Mont St. Jean in 1849 (1/2 fr. is exacted from each visitor to the farm). Hougomont is about 1 M. from Braine l'Alleud (p. 130).

Prodigies of valour were performed by the Coldstreams and their auxiliaries at Hougomont, and fortunately with a more successful result than that which attended their heroic German allies at La Haye Sainte. At one critical juncture the French were within a hair's breadth of capturing this fiercely-contested spot. They forced their way up to the principal gate, which was insufficiently barricaded, and rushing against it in dense crowds actually succeeded in bursting it open. A fearful struggle ensued. The Guards charged the assailants furiously with their bayonets, whilst Col. Macdonnel, Capt. Wyndham, Ensign Gooch, Ensign Hervey, and Serg. Graham, by dint of main force and daring courage, contrived to close the gate in the very face of the enemy. — At a later hour a vehement assault was made on the back-gate of the offices, the barricades of which threatened to yield, although crowds of the assailants were swept away by a well-directed fire from the loop-holes. At the same time one of the French shells set fire to the buildings, and the flames burst forth with an ominous glare. Sergt. Graham immediately requested leave of Col. Macdonnel to retire for a moment, which the latter accorded, although not without an expression of surprise. A few moments later the gallant sergeant re-appeared from amidst the blazing ruins, bearing his wounded brother in his arms, deposited him in a place of safety, and at once resumed his work in strengthening the barricades, where the danger was rapidly becoming more and more imminent. Suddenly a French grenadier was seen on the top of the wall, which he and his comrades were in the act of scaling. Capt. Wyndham, observing this, shouted to Graham: 'Do you see that fellow?' Graham, thus again interrupted in his work, snatched up his musket, took aim, and shot the Frenchman dead. No others dared to follow, the attack on the gate was abandoned by the enemy, and the danger again successfully averted. Similar attacks were launched against the château with unremitting energy from half-past 11 in the morning until nearly 8 in the evening, but were repelled with equal success. Most fortunately for the defenders, their supply of ammunition was abundant. Had it been otherwise, Hougomont must inevitably have met with the same fate as La Haye Sainte; Napoleon would then have been enabled to attack the Duke's right flank, and the Allies would most probably have been defeated, or rather virtually annihilated.

The neighbourhood of Hougomont is said to have been the scene of the following well-authenticated anecdote. Colonel Halkett's brigade,

consisting of raw levies of troops, most of whom now faced an enemy for the first time, were exposed to a galling fire from Cambronne's brigade, which formed the extreme left of the enemy's line. Halkett sent his skirmishers to meet the vanguard of the French, somewhat in advance of whom Gen. Cambronne himself rode. Cambronne's horse having been shot under him, Halkett immediately perceived that this was an admirable opportunity for a 'coup de main' calculated to inspire his troops with confidence. He therefore galloped up alone to the French general, threatening him with instantaneous death if he did not surrender. Cambronne, taken by surprise, presented his sword and surrendered to the gallant colonel, who at once led him back to the British line. Before reaching it, however, Halkett's horse was struck by a bullet and fell. Whilst struggling to disengage himself, he perceived to his extreme mortification that the general was hastening back to his own troops! By dint of great efforts, however, Halkett got his horse on his legs again, galloped after the general, overtook him, and led him back in triumph to his own line.

The field-road to **Belle Alliance** from the gate of the farm skirts the wall to the left. It soon becomes narrower, and after leading about 50 paces to the right passes through a hedge, traverses a field, and passes an embankment. After a walk of 5 min. a good path is reached, leading to the high-road in 12 min. more. Coster's house lies to the right. In a straight direction the road leads to Planchenois (see below). Belle Alliance is situated on the left. This name is applied to a low white house of one story on the road-side, now a poor tavern, 1 M. to the E. of Hougomont.

A marble slab over the door bears the inscription: '*Rencontre des généraux Wellington et Blucher lors de la mémorable bataille du 18. Juni 1815, se saluant mutuellement vainqueurs*'. The statement, however, is erroneous. It is well ascertained that Blücher did not overtake the Duke until the latter had led his troops as far as *La Maison du Roi*, or *Maison Rouge*, on the road to Genappe, about 2 M. beyond Belle Alliance, where he gave the order to halt. This was the scene of the well-known anecdote so often related of the Duke, who when urged not to expose himself unnecessarily to danger from the fire of the straggling fugitives, replied: 'Let them fire away. The victory is gained, and my life is of no value now!'

The house of Belle Alliance was occupied by the French, and their lines were formed adjacent to it. Napoleon's post during the greater part of the battle was a little to the right of the house, and on the same level.

On the N. side of Belle Alliance a field-road diverges from the high-road, and leads to **Plancenoit,** or *Planchenois*, a village situated 1 M. to the S.E., which the traveller who desires to appreciate the important part acted by the Prussians in the battle should not fail to visit. To the left, on a slight eminence near the village, rises the **Prussian Monument** (Pl. m), an iron obelisk with an appropriate inscription in German. It was injured by the French when on their way to the siege of Antwerp in 1832, but has since been restored.

The battle between the French and the brave Prussians raged with the utmost fury at and around Plancenoit from half-past six till nearly nine o'clock. Nine regiments of infantry, a regiment of hussars, and the cavalry of the 4th Corps d'Armée commanded by Prince William of Prussia were engaged in the action, and fiercely contested the possession of the village. The churchyard was the scene of the most sanguinary struggles, in which vast numbers of brave soldiers fell on both sides. The village

was captured several times by the Prussians, and again lost; but they finally gained possession of it between 8 and 9 o'clock. The combatants of both armies in this conflict were all comparatively fresh, and the fury with which they fought was intensified by the bitter hostility of the two nations, and a thirst for vengeance on the part of the Prussians for previous reverses. The victory on this part of the field was therefore achieved towards 8 o'clock, and the defeat of the French was rendered doubly disastrous by the spirited and well-organised pursuit of Gneisenau.

The French retreat, which soon became a disorderly *sauve qui peut*, followed the road to *Genappe* (p. 182), a village about 4 M. to the S. of Plancenoit. Near Genappe, where the road was blocked with cannon and waggons, the Prussians captured Napoleon's travelling carriage, which the emperor had probably just quitted in precipitate haste, as it still contained his hat and sword.

Continuation of Railway Journey. The next station beyond Waterloo is (12 M. from Brussels) **Braine l'Alleud**, Flem. *Eigen-Brakel (Hôtel du Midi; H. de l'Etoile)*, a manufacturing town with 6600 inhab., whence the mound of the lion (p. 126) on the field of Waterloo, which is visible to the left, is 1½ M. distant. The road to it leads directly N. from the station. Branch-line to *Tubize*, see p. 178.

15½ M. *Lillois*. 18 M. *Baulers*, a suburb of Nivelles, is the junction of the Manage and Wavre line (p. 182).

18½ M. **Nivelles** *(Hôtel du Mouton Blanc)*, Flem. *Nyvel*, on the *Thines*, a manufacturing town with 10,000 inhab., owes its origin to a convent founded here about the middle of the 7th cent. by Ida, wife of Pepin of Landen. The Romanesque church of the convent, built in the 11th cent., still exists, but the interior suffered defacement in the 18th cent., though the crypt still remains purely Romanesque. The tower, one of the loftiest in Belgium, was restored in 1859, after a fire, with little success. On the high-altar is the beautiful 13th cent. reliquary of St. Gertrude (daughter of Pepin), to whom the church is dedicated; and among the many interesting objects in the treasury is the saint's crystal goblet with enamelled foot. The station is called *Nivelles-Est*, and lies at some distance from the town (*Nivelles-Nord*, see p. 182).

The *Baulers-Fleurus-Châtelineau* line diverges at Nivelles-Est: 19 M., in 1-1¼ hr. (fares 2 fr. 35, 1 fr. 80, 1 fr. 20 c.). Fleurus, see p. 203.

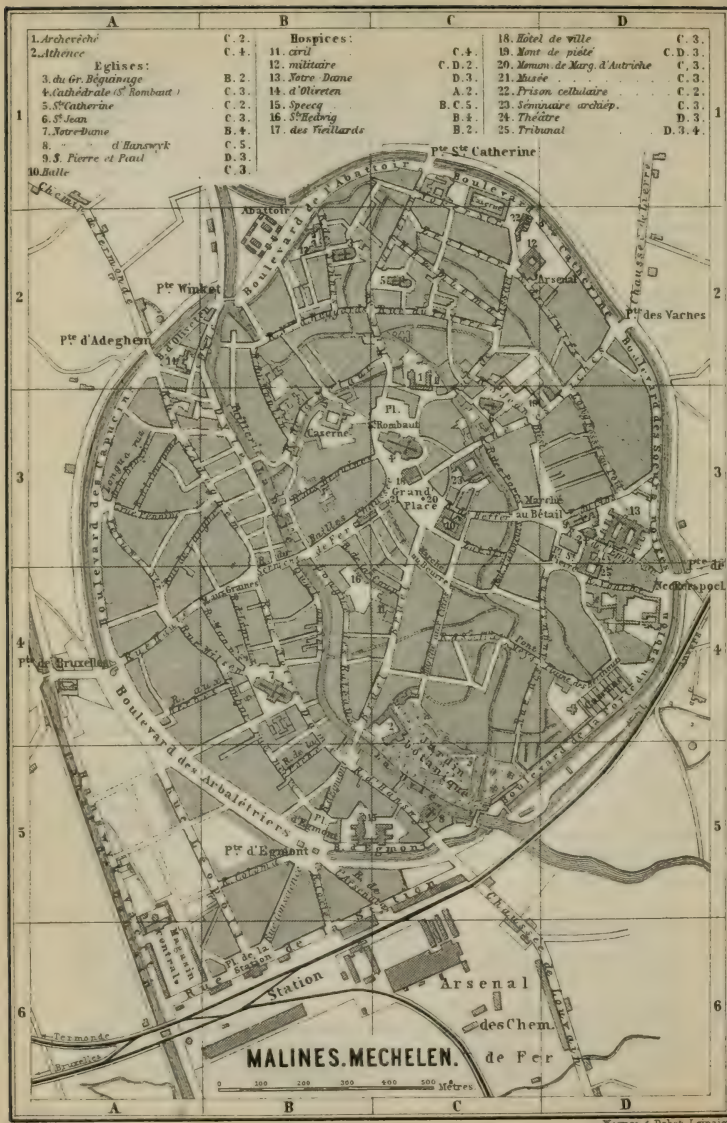
23 M. *Obaix-Buzet;* 25½ M. **Luttre**, the junction of a line to *Jumet* (Charleroi, Châtelineau) and to *Piéton* (p. 181), viâ *Trazegnies*. Our line here unites with the Ghent and Braine-le-Comte railway, which proceeds, viâ (29 M.) *Gosselies* and (30 M.) *Roux*, to —

35 M. **Charleroi**, see p. 183.

14. From Brussels to Antwerp viâ Malines.

27½ M. Railway to *Malines* in 25-45 min. (fares 1 fr. 60, 1 fr. 20, 80 c.); to *Antwerp* in ¾-1½ hr. (fares 3 fr. 35, 2 fr. 50, 1 fr. 70 c.). Express-fares one-fourth higher.

The train starts from the *Station du Nord*. Travellers starting from the Station du Quartier Léopold change carriages at (2 M.) *Schaerbeek* (p. 195). A fertile and grassy plain, through which the *Senne* winds, is traversed. — 4½ M. *Haeren*.



Geograph. Anstalt von Wagner & Debes Leipzig.

6¼ M. *Vilvorde*, a small town on the Senne, one of the most ancient in Brabant, with the military penitentiary.

A melancholy interest attaches to Vilvorde as the scene of the martyrdom of William Tyndale, the zealous English Reformer and translator of the Bible. He was compelled to leave England on account of his heretical doctrines in 1523, and the same year he completed his translation of the New Testament from the Greek. He then began to publish it at Cologne, but was soon interrupted by his Romish antagonists, to escape from whom he fled to Worms, where the publication was completed in 1525. Copies soon found their way to England, where prohibitions were issued against them, in consequence of which most of them were burnt. 'They have done no other thing than I looked for', observed the pious translator, on hearing of this; 'no more shall they do, if they burn me also!' Notwithstanding the vehement opposition of Archbp. Warham, Card. Wolsey, and Sir Thomas More (who vainly strove to refute the new doctrine in a work of 7 vols.), four new editions rapidly found their way to England. In 1529 Tyndale began to publish the first four books of the Old Testament at Antwerp, where he now acted as chaplain to the British merchants settled in that city. He was at length arrested through the treachery of a spy, and sent to Vilvorde, where he was imprisoned for two years. He was then tried, and condemned as a heretic. On 6th Oct., 1536, he was chained to the stake, strangled, and finally burnt to ashes. His last words were: 'Lord, open the King of England's eyes!' He was a man of simple and winning manners, indefatigable industry, and fervent piety. His New Testament, which was translated independently of his illustrious predecessor Wyckliffe, and his still more celebrated contemporary Luther, forms the basis of the Authorised Version. It is a remarkable fact, that the year after his martyrdom the Bible was published throughout England by royal command, and appointed to be placed in every church for the use of the people.

We catch a distant view here, on the right, of the village of *Perck* (3 M. from the railway), near which is the farm-house of *Dry Toren*, once the country-seat of David Teniers the Younger (d. 1685; buried in the church of Perck).

Near (8 M.) *Eppeghem*, to the E., but scarcely visible from the railway, stands the old château of *Steen*, purchased by Rubens in 1635 as a summer-resort for 93,000 florins. — 10 M. *Weerde*. The huge tower of the cathedral of Malines now becomes conspicuous in the distance. The train crosses the Louvain Canal.

13 M. **Malines.** — **Hotels.** Hôtel de la Station, at the station; Hôtel de la Coupe, near the cathedral; Hôtel Buda, opposite the cathedral tower, R., L., & A. 2½-3, B. 1, D. 2½ fr.; Hôtel la Cour de Beffer, Rue de Beffer 34, near the Grande Place; Cheval d'Or, Rue des Béguines 2, near the cathedral. — *Restaurant* at the station.

A visit to the Cathedral and the paintings by Rubens in the churches of St. Jean and Notre Dame may be accomplished in 3 hrs.

The ancient town of *Malines*, Flem. *Mechelen* (49,000 inhab.), situated on the tidal river *Dyle*, which flows through the town in numerous arms and is crossed by 35 bridges, is the seat of a cardinal-archbishop, the primate of Belgium. Notwithstanding its broad and regular streets, handsome squares, and fine buildings, it is a dull place, and totally destitute of the brisk traffic which enlivens most of the principal Belgian towns. The quietness of the town forms a strong contrast to the busy scene at the station, which possesses extensive railway-workshops and is the focus of several of the most important

railways in Belgium (Liège-Ostend, Antwerp-Brussels, Malines-Saint-Nicolas). The unenterprising character of the inhabitants is more tersely than politely described in the monkish lines mentioned in the Introduction (p. xx).

In order to reach the town, which is more than 1/4 M. from the station, we follow the broad *Rue Conscience* bearing to the right, traverse the *Place d'Egmont* and cross the Dyle. Beside the bridge, to the right, is the *Athénée*, with a fine garden (Pl. C, 4, 5; adm. 1/2 fr.), adorned with a statue of Dodonaeus, the botanist, born at Malines in 1517. We proceed in the same direction through the *Bruulstraat*, leading to the GRANDE PLACE (Pl. C, 3), where a poor statue (Pl. 20) by *Tuerlinckx* of Malines was erected in 1849 to *Margaret of Austria* (d. 1530), daughter of Maximilian I. and Mary of Burgundy (p. xvii), celebrated as regent of the Netherlands and instructress of Charles V. The circle described on the ground round the monument indicates the size of the cathedral clock (see below). The Place still boasts of several mediæval buildings. The old *Cloth Hall* (Pl. 10), begun in 1340, but left uncompleted, with a superstructure of the 16th cent., is now used as the *Guard House*.

The *Hôtel de Ville* (Pl. 18), between the Grande Place and the cathedral, was entirely remodelled during the last century. Opposite this building, and standing a little way back from the Place, is an old late-Gothic building called the '*Schepenen-Huis*' (or house of the bailiffs), with the inscription '*Musée*' (Pl. 21; C. 3), containing a collection of civic antiquities, reminiscences of Margaret of Austria, a few ancient and modern pictures (including a small Crucifixion by Rubens), etc. (The concierge lives in the market-place, No. 2, in the house next door to the Hôtel de Ville; fee 1/2 fr.).

The *CATHEDRAL of St. Rombold (*St. Rombaut*, Pl. 4; closed from 12 to 2.30, and after 5.30 p.m.), begun at the end of the 12th cent., completed in 1312, but to a great extent rebuilt, after a fire, in the 14th and 15th centuries, is a cruciform Gothic church with a richly-decorated choir and a huge unfinished W. tower (324 ft. in height; projected height 460 ft.). The face of the clock on the tower is 49 ft. in diameter. The church was almost entirely erected with money paid by the pilgrims who flocked hither in the 14th and 15th centuries to obtain the indulgences issued by Pope Nicholas V. On the increase of the hierarchy of the Netherlands in 1559 (p. xvii), the Cathedral of St. Rombold was raised by Pope Paul IV. to the dignity of being the archiepiscopal metropolitan church. The first archbishop was Antoine Perenot de Granvella, the hated minister of Margaret of Parma, who was shortly afterwards created a cardinal. The church is now undergoing a thorough restoration; the interior is almost completed.

The *Interior* of the church (length 306 ft., nave 89 ft. high) is imposing, and worthy of its archiepiscopal dignity. It is adorned by

several admirable pictures, the finest of which is an *Altarpiece by *Van Dyck*, representing the Crucifixion, in the S. transept, painted in 1627, and successfully cleaned in 1848 (covered). This is one of the finest of the master's works, and is worthy of the most careful inspection. The composition is extensive and skilfully arranged; the profound grief and resignation depicted in the countenance of the Virgin are particularly well expressed. — In the N. (l.) transept: *Erasmus Quellin*, Adoration of the Shepherds. — In the N. aisle, 1st chapel on the left (reckoned from the chief entrance), *Wouters*, Last Supper; opposite is a monument in marble to *Archbishop Méan* (d. 1831), who is represented kneeling before the Angel of Death, executed by *Jehotte*, a sculptor of Liège. — In the S. aisle: twenty-five scenes from the history of St. Rombold, extending from his appointment to the office of bishop down to his martyrdom and the miracles wrought by his relics (Flemish school of the 15th cent., restored in 1857). — The *Pulpit*, carved in wood, like those in the principal Belgian churches, by *Boeckstuyns* of Malines', represents the Conversion of St. Paul. Above, St. John and the women at the foot of the Cross; at the side, Adam and Eve and the serpent. By the pillars are statues of the Apostles (17th cent.). Elaborately carved organ-choir. The large modern stained-glass windows in the transept were executed to commemorate the promulgation of the new dogma of the immaculate conception of the Virgin (1854), by *J. F.* and *L. Pluys* of Malines. — The *Choir* contains handsome modern stained glass and carved stalls in the Gothic style. To the left in the retro-choir, near the N. portal, high up, is a Circumcision by *M. Coxie*, 1587. Farther on are a number of large pictures, chiefly by *Herreyns* and other painters of the early part of the present century, representing scenes from the life of St. Rombold. In the second chapel to the left the arms of the knights of the Golden Fleece, who held a chapter here in 1491. The first chapel to the right of the high-altar contains the altar of St. Engelbert, Bishop of Cologne, with a chased brazen antependium or frontal, executed from *Minguay's* designs by *L. van Ryswyck* of Antwerp (1875). The choir also contains several monuments of bishops of the 17th cent., and modern stained-glass windows with full-length figures of saints.

The *Archiepiscopal Palace* (Pl. 1; C, 2), picturesquely situated a little to the N., and dating from the end of the 16th cent., has been allowed to fall into a state of disrepair.

St. Jean (Pl. 6; C, 3), near the Cathedral, is an insignificant church, but contains an interesting picture by *Rubens*, a *High-altar-piece with wings, a large and fine composition, one of the best of the painter's ceremonial works. On the inside of the wings: Beheading of John the Baptist, and Martyrdom of St. John in a cauldron of boiling oil. Outside: Baptism of Christ, and St. John in the island of Patmos, writing the Apocalypse. The two latter are in the

best style of the master, who received 1800 florins for them. Below is a small Crucifixion, probably also by *Rubens*. To the left in the choir is Christ on the Cross, by *Ch. Wouters*, 1860. In the chapel on the left, Christ and the disciples at Emmaus, by *Herreyns*. The pulpit in carved wood, by *Verhaeghen*, represents the Good Shepherd. The confessionals, the carved wood on the organ, and several other pieces of carving are by the same sculptor. The sacristan (1/2-1 fr.) lives in the Klapgat, adjacent to the church.

The *Mont de Piété*, Rue des Vaches 67 and Rue St. Jean 2 (Pl. C, D, 2, 3), formerly the house of Canon Buysleden, is an interesting Gothic building of the 16th cent., with gables, fine arcades, and a tower of brick and limestone (1507), restored in 1875.

At the N.W. angle of the town are situated the church of *St. Catharine* (Pl. 5; C, 2) and that of the *Grand Béguinage* (Pl. 3; B, 2), containing pictures by L. Franchoys, Moreels, De Crayer, Th. Boeyermans, E. Quellin, and others; the latter is also embellished with sculptures by L. Fayd'herbe and Duquesnoy. — The church of *St. Peter and St. Paul* (Pl. 9; D, 3) contains pictures by Boeyermans, Eyckens, Coxie, and others, and sculptures by Verbruggen (pulpit) and J. Geefs (apostles).

The *Tribunal (Pl. 25; D, 3, 4), or court of justice, consists of a picturesque assemblage of buildings, enclosing several courts, and was formerly the palace of Margaret of Austria. The older portions were erected by *Rombout Keldermans* in the late-Gothic style. The more modern portion, erected by Keldermans about 1617, along with the French artist *Guyot de Beaugrant* (p. 25), is the earliest example of the Renaissance in Belgium. The building was skilfully restored a few years ago, by *Blomme* of Antwerp, and contains some fine chimney-pieces and other interesting works of art.

On our way back to the station we may visit the church of Notre Dame (Pl. 7; B, 4), a late-Gothic building of the 16th cent., recently restored. A chapel behind the high-altar contains *Rubens'* *Miraculous Draught of Fishes, a richly-coloured picture, with wings, painted in 1618 for the Guild of Fishers, from whom the master received 1600 florins for the work (about 90*l.*). In the 3rd chapel of the retro-choir is the Temptation of St. Anthony by *M. Coxie;* high-altarpiece, a Last Supper by *E. Quellin;* pulpit and statues by *G. Kerricx*. The sacristan will be found at No. 58 Milsenstraat, the street opposite the chief portal. — The neighbouring double-towered *Porte de Bruxelles* ('Overste Poort'; Pl. A, 4) is the solitary relic of the ancient fortifications.

On the *Quai au Sel* (Pl. B, 4), and particularly in or near the Rue Serment du Fer, are several interesting houses of the 16th century. Among the most interesting of these are the *Salm Inn*, with a Renaissance façade (1530-34; see p. xliii), embellished with columns and arches, and a timber house near it (No. 20), with exquisite details in the Franco-Flemish style and also dating

from the 16th century. Between these are two other interesting old timber-houses. Throughout the whole town there still linger many picturesque relics of mediæval architecture.

The church of *Notre Dame d'Hanswyck* (Pl. 8; C, 5) contains two large reliefs by L. Fayd'herbe and a pulpit by Verhaeghen.

Mechlin lace, which once enjoyed a high reputation, is still manufactured here, but cannot compete with that of Brussels.

From Malines to Heyst-op-den-Berg and to Iteghem, 11½ and 14 M., a steam-tramway plies in 1½ and 1½-3½ hrs. (fares 1 fr. 35, 95 c. and 1 fr. 65, 1 fr. 15 c.

From Malines to Louvain, 15½ M., railway in 25-40 min. (fares 1 fr. 70, 1 fr. 35, 90 c.). — The church of (5½ M.) *Boortmeerbeek* contains an altar-piece by Teniers the Younger. Then (7½ M.) *Huecht* and (8½ M.) *Wespelaar*, with a country-seat and park mentioned by Delille (b. 1738). 12½ M. *Wygmal*. The line crosses the *Dyle*, skirts the Antwerp-Louvain Canal (made in 1750), and reaches *Louvain* (p. 197).

From Malines to Ghent, 35 M., railway in 1-1¾ hr. (fares 4 fr. 45, 3 fr. 25, 2 fr. 20 c.). The line crosses the *Louvain Canal* and the *Senne*. 2 M. *Hombeeck*; 5½ M. *Capelle*; 8 M. *Londerzeel*, the junction of the Antwerp and Alost line (p. 11). Beyond (11 M.) *Malderen*, we quit Brabant and enter Flanders. 12½ M. *Buggenhout*; 15 M. *Baesrode*. 17 M. *Dendermonde*, and thence to (38 M.) *Ghent*, see R. 10.

From Malines to St. Nicolas and Terneuzen, 42 M., railway in 2½ hrs. (fares 5 fr. 15, 3 fr. 70, 2 fr. 55 c.). 2 M. *Hombeeck*; 6 M. *Thisselt*; 8 M. *Willebroek*, on a canal connecting the Senne with the Rupel, the junction of the Antwerp and Alost line (p. 11); 11 M. *Puers* (branch to Dendermonde, p. 62); 14 M. *Bornhem*. The train traverses a pleasant district, and crosses the broad Schelde, commanding a view of its picturesque wooded banks. To the left, on the left bank, is (16 M.). *Tamise*, a manufacturing town with 9400 inhabitants. The church contains some interesting works of art. 21 M. *St. Nicolas*, the junction for Ghent and Antwerp (p. 63); 25 M. *St. Gilles*; 27 M. *La Clinge*, with the Belgian custom-house. — 29½ M. **Hulst**, the Dutch frontier-station, possesses an interesting Gothic church of the 15th cent.; the Landshuis contains a painting by Jordaens and the Hôtel de Ville one by Corn. de Vos. — 35 M. *Axel*; 39 M. *Sluyskill*; 42 M. *Terneuzen* (see p. 10).

Soon after quitting Malines, the train crosses the *Nethe* and reaches (18 M.) *Duffel*. To the right rises the old Gothic château of *Ter-Elst*. Then (20½ M.) stat. *Contich*.

From Contich to Turnhout, 26½ M., branch-railway in 1½ hr. — Stations: **Lierre** (p. 157), junction for Antwerp, Diest, and Hasselt (p. 176); *Nylen*, *Bouwel*, **Herenthals**, the junction for Roermond (p. 178) and Louvain (p. 195); *Lichtaert*, *Thielen*, and lastly **Turnhout**, the chief town of the district, with 16,100 inhab., a prosperous place, with cloth and other factories, and a leech-breeding establishment. The old *Château* of the Dukes of Brabant now serves as a court of justice and a prison. In the church of *Oud-Turnhout* is a Madonna and saints by De Crayer. Steam-tramway to Antwerp, see p. 137; to *Hoogstraten*, p. 172. — Beyond Turnhout the line crosses the Dutch frontier to *Tilburg* (see p. 375).

Another branch-line runs from Contich to *Boom*, on the line from Alost to Antwerp (p. 11).

From (24 M.) *Oude-God (Vieux-Dieu)* a branch-line diverges to *Hoboken* (p. 11). We now pass through the new outworks around Antwerp. 26½ M. *Berchem*, the headquarters of the French during the siege of the citadel in 1832.

27½ M. *Antwerp*, see p. 136.

15. Antwerp.

Railway Stations. The *Principal Station* (Pl. D, 3, 4), for Malines (Brussels, Louvain, etc.), Dendermonde-Ghent, Hasselt-Maastricht, Roermonde-Gladbach, Turnhout-Tilburg, Roosendaal, Flushing, Rotterdam, and Ghent (state-line, preferable to the Waesland line), is near the Zoological Garden (a new station in the Place de la Commune is projected). — The *South Station* (Pl. B, 6, 7) is used only by the trains of the Antwerp-Alost (p. 11) and the Lierre-Turnhout (p. 135) lines. — The station for the direct trains to Ghent through the Waesland (R. 10) is at the *Quai St. Michel* (Pl. A, 5), on the right bank of the Schelde; tickets taken here include the ferry across the river.

Hotels. Grand Hôtel (Pl. C, 4), Rue Gérard, with lift; *Grand Laboureur (Pl. d; C, 4), Place de Meir 26; charges at these about the same: R. 2½-8, L. ¾, A. 1, B. 1½, déj. 2½-3½, D. 4-5, pens. from 10, omn. ¾-1 fr.; St. Antoine (Pl. a; B, 4), Place Verte 40; Hôtel de l'Europe (Pl. b; B, 4), Place Verte 38; *Hôtel de la Paix (Pl. c; B, 4), Rue des Menuisiers 9, narrow street, commercial.— Second class: *Courrier (Pl. h; B, 4), Rempart du Lombard 52, R. & L. 2½-4, A. ½, B. 1¼, déj. 2½, D. 3, pens. 7-10, omn. 1 fr.; Hôtel des Flandres (Pl. e; B, 4), Place Verte 9; Grand Miroir (Pl. f; B, 4), Vieux Marché au Blé 56 & 58, R., L., & A. 3, B. 1¼, déj. 2, D. 3, pens. 8 fr., well spoken of. — Hôtel du Commerce (Pl. g; C, 3), Rue de la Bourse 10, R., L., & A. 2½-3, B. 1, déj. 2, D. 2½, pens. 7 fr.; Grande Fontaine, Courte Rue des Claires 6 (Pl. C, 3), near the Exchange, unpretending, good German cuisine; Hôtel du Nord, Grande Place 22; Fleur d'Or, Ruelle des Moines 1, near the Place Verte, unpretending. — On the *Schelde:* Hôtel du Rhin, Quai Van Dyck 7, with restaurant, fine view of the river, R., L., & A. 2½-6, B. 1, déj. 2½, D. 3, pens. 7-12½, omn. 1 fr., well spoken of; Hôtel d'Angleterre, Quai Van Dyck 12 (Pl. B, 3, 4). In the vicinity: Hôtel de Hollande (Pl. 1; B, 4), Rue de l'Etuve 2. — Near the *Principal Station*: Pschorr (Avenue De Keyzer 7), Des Trois Suisses (Rue Anneessens 30), and several small hotels, none of which can be recommended.

Restaurants. **Bertrand*, Place de Meir 11, D. 4 fr. and upwards; *Grande Taverne Royale*, Place de Meir 25, D. 4 fr.; **Rocher de Cancale*, Rue des Douze Mois 19, adjoining the Exchange and the Place de Meir. — *Taverne Crets*, Rue Nationale 2; *Hôtel de Londres* and *Taverne St. Jean*, Avenue De Keyzer 42 and 21; *Cheval de Bronze*, Marché aux Oeufs 31; *Wolf* (Rhine wine), Rempart Cathérine 74; *Aeckerlin*, Place de Meir 13; *Burton Tavern*, Marché au Lin 2; **Nieuwe Loodshuis*, Canal St. Pierre 16 (oysters and fish). — **Cafés.** *Café de l'Empereur*, Place de Meir 19; *Suisse*, Place Verte 2; *Grand Comptoir de la Bourse*, corner of the Longue Rue Neuve and the Rue de la Bourse. On each of the two Promenoirs (Pl. B., 3, 4; p. 170) is a *Café*, with fine view of the Schelde. — **Confectioner:** *Pâtisserie Meurisse*, Marché aux Oeufs 50. — **Beer.** *Taverne Alsacienne*, Place Verte 3; *Central-Bierhalle*, Courte Rue Neuve 46, with a garden; *Salvator-Keller*, Vieux Marché au Blé 26; *Flora*, Rue Anneessens 26; *Pschorr*, see above; *Des Trois Suisses*, see above; also at the cafés (30-35 c. per glass).

Baths. *Bain Royal*, Rue Reynders 37, near the Place Verte; *Bains St. Pierre*, Rue Van Noort 12, near the Park. Warm and cold baths may also be obtained in the best hotels. — *Swimming Bath* (Pl. B, 7), at the corner of the Rue de Bruxelles and the Rue Bréderode, open from April 15th to October 15th (for ladies on Monday and Friday before 12, and on Wednesday before 2 o'clock).

Post Office, Place Verte, S. side (Pl. B, 4); several branch-offices. — **Telegraph Offices** at the railway-station (open at night), exchange, etc. — *Public Telephones* in the waiting-rooms of the tramways and in several restaurants (use for 5 min., 25 c.; communication with Brussels, 1 fr.).

Cabs are stationed in the Place Verte, the Place de Meir, etc. Per drive *(la course)* within the 8 municipal districts (with the exception of the Digue, a part of the seventh district), 1-2 pers. 1 fr., 3-4 pers. 1 fr. 50 c.;

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ANVERS
1 : 23,000
Mètres
Bassin Mexico
Quai Sud
Bassin du Kattendyk
Bassin de la Campine
Station principale
Station de Stuyvenberg
Grand Bassin
Fort Isabelle
Embarcadère
Kieusaal
Fort de la Tête de Flandre
Station du Pays de Waes
Parc
Station du Sud
Rempart d'Hoboken
Porte de Boom
Rempart du Kiel
Porte du Kiel
Porte St Laurent
Rempart de Wilryck
Porte de Berchem
Porte de Malines
Champ des Manœuvres
Cimetière du Kiel
Tir à la Cible
Porte du Schyn
Porte Leopold
Porte Louise
Station de Berchem
Chemin St Jacques
Hospice Ste Marie
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between 10 p.m. and 6 a.m., 2 fr. or 2 fr. 50 c.; within the new fortifications, 1-4 pers. 1 fr. 50 or 2 fr. 50 c. — *Open Vehicles*. a degree better, within the town 1-4 pers. 1 fr. 50 or 2 fr. 50 c.; within the fortifications, 2 or 3 fr. — By time *(à l'heure)*, first hour 1-4 pers., 1 fr. 50 or 2 fr. 50 c., each additional ½ hr. 75 c. or 1 fr. 25 c.; within the new fortifications 2 fr. or 3 fr., each additional ½ hr. 1 fr. or 1 fr. 50 c.; open cabs 2 fr. 50 3 fr., and 1 fr. or 1 fr. 50 c.; within the fortifications 2 fr. 50 or 3 fr., and 1 fr. or 1 fr. 50. — Each trunk 20 c. — Two-horse vehicles one-half more.

Tramways (comp. the Plan; fares 10-25 c.).

1. From the *Wharf* (Quai van Dyck; Pl. B. 3), skirting the Place Verte and following the Place de Meir, to the *Principal Station* (Pl. D. 3, 4), and then by the Boulevard Léopold to the *Dryhoek (Trois Coins)*, near the Pépinière (Pl. D, 6).

2. From the *Harbour* (Entrepôt Royal; Pl. C, 2) through the Avenues du Commerce, des Arts, de l'Industrie, and du Sud. — A branch-line diverges from the *Avenue de l'Industrie* to the ferry for the *Waesland Station* (Pl. A, 5).

3. From the *Place St. Paul* (Pl. B. 3) through the Canal des Récollets, Rue des Tanneurs, Rue de l'Hôpital, and Chaussée de Malines to the *Porte de Malines* (Pl. E, 7).

4. 'Tramway du Sud d'Anvers' from the *Place Verte* (Pl. B. 4) through the Rue des Peignes, the Rue Gérard, the Avenue du Sud, and the Rue Montigny to *Kiel* and *Hoboken* (p. 11).

5. From the *Place du Peuple* (Pl. B, 5) viâ the Rue Nationale to the *Rue des Peignes*.

6. From the *Rue Kipdorp* (Pl. B. C. 3) to the *Porte de Turnhout* (Pl. F. 3).

7. From the *Place de Meir* (Pl. C. 4) through the Rue des Tanneurs, Rue Léopold, and the Longue Rue d'Argile to the end of the latter (Pl. E, 5).

8. 'Tramway du Nord d'Anvers' from the *Rue Klapdorp* (Pl. B. 3) by the Marché aux Chevaux and the Rue Viaduc (Pl. D, 1) to *Merxem*.

9. 'Tramway Maritime' from the *S. Harbour* along the bank of the Schelde to the N. harbour, viâ the Rue des Otages (Pl. A, 6), Quai Flamand, Quai St. Michel, Quai Plantin, Quai Van Dyck, Quai Jordaens, Canal des Brasseurs, Place de l'Entrepôt, Avenue du Commerce, Rue Vondel, and Rue Basse to the *Rue Pothoek* (Pl. E, 2).

10. Steam Tramway from *Zurenborg* station (Pl. F, 5) to *Turnhout* (p. 135) and *Hoogstraten* (p. 142). The station at Zurenborg may be conveniently reached by the tramway-line No. 6, and the Porte de Turnhout, where the steam-tramway stops, by the line No. 5.

11. Steam Tramway from *Klapdorp* station (Pl. B, 3) viâ *Merxem*, *Santvliet*, and *Lillo*, to *Bergen-op-Zoom* (p. 246).

12. Steam Tramway from *Klapdorp* station (Pl. B, 3) viâ Merxem to *Brasschaet* (p. 172) and *Schooten*.

Omnibus from the station of the Waesland line (Pl. A, 5) viâ the Rue Haute, Grand' Place, Place de la Commune, the Principal Station, Zoological Garden, Rue Ommeganck, and Rue de la Province to *Zurenborg* station (Pl. F, 5).

Steamboats. To and from *London:* vessels of the Gen. Steam Nav. Co. (fares 16*s.*, 11*s.*) 2-3 times, and the Baron Osy (fares 20*s.*, 12*s.*) once weekly; average passage 18 hrs. — To *Harwich* by the vessels of the Great Eastern Railway. Co. six times weekly in 11-13 hrs., thence by railway to London in 1¾ hrs. (fares to London 26*s.*, 15*s.*). — To *Hull* twice weekly in 22 hrs. (fares 15*s.*, 10*s.*). — To *Glasgow* once weekly (fares 25*s.*, 15*s.*). — To *Goole* twice weekly in 24 hrs. (fare 15*s.*). — To *Grimsby* every Wed. and Sat. in 30 hrs. (fare 15*s.*). — To *Newcastle* once weekly in 30 hrs. (fares 22*s.* 6*d.*, 11*s.* 6*d.*). — To *Leith* once weekly in 48 hrs. (fare 45*s.*). — To *Hamburg* once weekly in 35 hrs. (fares 40 fr., 35 fr.). — To *Dublin* and *Belfast* once a fortnight (fare 15*s.*). — To *Liverpool* once weekly. — To *Rotterdam*, see p. 173. — Small steamers ply about every ¼ hr. in summer from the *Grand Bassin* (next the Maison Hanséatique, Pl. B. 2; p. 171) through the Bassins du Kattendyk, Africa, and America (35 c.; interesting trip). — A pleasant steamboat trip on the

Schelde may be made to *Rupelmonde*, *Boom* (railway also to this point, 10 M.; comp. p. 135), and *Temsche*, starting from the lower end of the Quai Van Dyck (Pl. B, 3); return-fare 1½ or 1 fr.

Theatres. *Théâtre Royal* (Pl. C, 4; p. 153), performances in French, four times a week in winter. — *Flemish Theatre*, or *Schouwburg* (Pl. C, 3; p. 152), performances in Flemish. — *Théâtre des Variétés* (Pl. C, 5), performances in French, German, and Flemish. — The *Scala*, Rue Anneessens 28, and the *Palais Indien*, Avenue De Keyzer 3, are cafés chantants.

Music. In summer, if the weather is favourable, bands perform in the *Park* (p. 168) on Sunday at 4 and on Tuesday at 8 p.m.; in the *Pépinière* (p. 169) on Monday and Friday, 8-10 p.m.; in the *Place Verte* (p. 141) on Wednesday and Saturday, 8-10 p.m.; and in the *Place St. Jean* (Pl. C, 2) on Monday and Thursday, 8-10 p.m.

Panorama. *Battle of Wœrth*, by Alfred Cluysenaar, in the Zoological Garden (Pl. D, 4), entrance on Sun. by the Rue de la Charrue. Adm. on Sun. 50 c., on Mon. 1 fr., other days 2 fr.

British Consul, *G. R. Perry, Esq.*, Consul General. — **United States Consul,** *John H. Steuart Esq.*; deputy-consul, *F. von Wrede, Esq.*

English Church in the Rue des Tanneurs; services at 11 and 7.

Shops. Booksellers. *M. Kornicker*, Place de Meir 87; *O. Forst*, Place de Meir 69; *Böttink & Ackermann*, Place Verte 20. — Photographs. *O. Forst*, see above; *Zazzarini & Co.*, Marché aux Souliers 37; *Ed. van Mol*, Marché aux Souliers 17; *Thirion*, Place Verte 17, adjoining the cathedral. — Lace. *J. Diegerick*, Place Verte 6.

Principal Attractions: *Cathedral (p. 141), *Museum (p. 156), Hôtel de Ville (p. 146), St. Jacques (p. 150), *Musée Plantin (p. 154), Docks (p. 171), Zoological Garden (p. 169).

Antwerp, French *Anvers*, Spanish *Ambéres*, with 260,429 inhabitants (1889; suburb of Borgerhout 28,731, Berchem 11.575), one of the greatest seaports of Europe, serving as an outlet for the commerce of Germany as well as of Belgium, was once the capital of a margraviate, belonging to the Duchy of Brabant, and was founded as early as the 7th century. In 837 the town was destroyed by the Northmen. The most celebrated margrave of Antwerp was *Godfrey de Bouillon*. Its advantageous situation on the *Schelde (Escaut)*, which is here ⅓ M. broad and 30 ft. deep at high tide (60 M. from the sea), rendered Antwerp a very important and wealthy place in the Middle Ages. Commerce, which luxury and revolution had banished from other Flemish towns, especially Bruges, sought refuge here about the close of the 15th century. Under Emp. Charles V. Antwerp was perhaps the most prosperous and wealthy city on the continent, surpassing even Venice itself. When at the height of its prosperity it numbered 125,000 inhab. (in 1568). At that period thousands of vessels are said to have lain in the Schelde at one time, while a hundred or more arrived and departed daily. The great fairs held here attracted merchants from all parts of the civilised world. The Florentine Guicciardini, an excellent authority in these matters (p. xiii), records that in 1566 the spices and sugar imported from Portugal were valued at 1½ million ducats (750,000*l.*, an enormous sum according to the value of money at that period), silk and gold wares from Italy 3 million, grain from the Baltic 1½ million, French and German wines 2½ million, and imports from England 12 million ducats. Upwards of a thousand foreign commercial firms

had established themselves at Antwerp, and one of the Fuggers, the merchant-princes of Augsburg, died here leaving a fortune of 2 million ducats. The Flemish manufactures (carpets, clothing stuffs, gold and silver wares) also enjoyed a high reputation after the beginning of the 16th cent., and were exported from Antwerp to Arabia, Persia, and India.

Antwerp's decline began during the Spanish régime. The terrors of the Inquisition banished thousands of the industrious citizens, many of whom sought refuge in England, where they established silk-factories, and contributed greatly to stimulate English commerce. Fearful havoc was committed by the cruel Spanish soldiery in 1576, when the city was unscrupulously pillaged, and lost 7000 of its inhabitants by fire and sword; it afterwards suffered severely during a siege of fourteen months followed by its capture by Duke Alexander of Parma in 1585, when the population was reduced to 85,000; and in 1589 the population had further dwindled to 55,000. In addition to these disasters, the citizens were deprived of the greater part of their commerce by the intrigues of their Dutch rivals, who during the siege of the city by the Duke of Parma used secret means to prevent assistance being rendered to the besieged, and afterwards erected forts at the mouth of the Schelde to prevent its navigation by Antwerp vessels. The maritime trade of the city received its death-blow from the Treaty of Münster in 1648, by which Holland was declared independent of Spain, and it was agreed that no sea-going vessel should be permitted to ascend to Antwerp, but should unload at a Dutch port, whence merchandise should be forwarded to Antwerp by river-barges only. In 1790 the population had dwindled down to 40,000 souls. In Aug., 1794, the French obtained possession of Antwerp, re-opened the navigation of the Schelde, and dismantled the forts erected by the Dutch at its embouchure. Napoleon, who recognised the strategical importance of the situation of Antwerp, caused a harbour and new quays to be constructed, but the wars in which he was engaged prevented him from actively promoting the interests of commerce. In 1814 the city was defended against the Allies by Carnot, but was surrendered to the British under Gen. Graham, and afterwards incorporated with the newly-constituted kingdom of the Netherlands. The prosperity of Antwerp received a new impetus from the trade which it now carried on with the Dutch colonies (in 1830 population 73,506), but it was again utterly ruined by the revolution of 1830, in which the citizens participated sorely against their will, and which diverted its trade to Rotterdam and Amsterdam. In 1830 the town was occupied by the Belgian insurgents and was bombarded from the citadel by the Dutch general Chassé, who in his turn was besieged here by the French for twenty-four days in 1832. At the end of this siege the unfortunate town presented a scene of frightful desolation, and it was many years before Ant-

werp began to recover from these calamities. Indeed the tide of prosperity did not again set in fully till 1863, when the right of levying navigation-dues on the Schelde, granted to Holland by the peace of 1839, was commuted for a sum of 36,000,000 fr., one-third paid by Belgium and the rest by the other powers interested. Since that date, however, its commerce has increased in a greater ratio than that of any other European seaport, the increase being due chiefly to the great augmentation of the steamer-traffic. In 1840-49 the port was entered annually by 1544 ships of 242,468 tons' burden; in 1850-59, by 1830 ships of 367,487 tons; in 1860-69, by 2957 ships of 822,533 tons; in 1870-78, by 4510 ships of 2,083,516 tons; in 1889, by 4379 ships of 4,050,706 tons (3608 steamers, 771 sailing-ships). In 1864 the value of the imports was 410 million francs; in 1884 it was about 1122 million francs; within the same period the value of the exports rose from 159 million to 433 million francs, and that of the transit-trade from 76 million to 281 million francs, in spite of the competition of Dutch ports.

Antwerp is the principal arsenal of the kingdom of Belgium, and one of the strongest fortresses in Europe. Since 1859 a number of advanced works have been constructed on modern principles, and the city and river are defended by broad and massive ramparts upwards of 8½ M. in length. Antwerp is intended to serve as the rendezvous of the Belgian army, should it be compelled, in case of the violation of the neutrality of the country, to retire before an enemy of superior force. It is calculated that it would require an army of 170,000 men to besiege it effectually, and at least a year to reduce it by starvation. — The removal of the old ramparts has allowed the town to expand to six times its former size (now nearly 7 sq. M.).

Antwerp is the most interesting town in Belgium, and, the population being predominantly Flemish, it resembles a Dutch or a German city in many of its characteristics. The numerous masterpieces of painting which it possesses afford one of the best proofs of its mediæval prosperity. The fascinating influence of *Rubens* (see Introd.) cannot be appreciated without a visit to Antwerp, where his finest works are preserved.

In our own times Antwerp has made a vigorous effort to regain the artistic pre-eminence which it so gloriously asserted during the 17th century. The modern revival of art, which began about the end of the first quarter of the present century, took its rise in Antwerp. *Van Brée*, *Braekeleer*, and others, who trod in the wonted paths of academic art, were succeeded by revolutionaries, whose works clearly betrayed their connection with the political agitation for the separation of Belgium from Holland. But this predominance of patriotic themes was transitory; and a more important and more lasting effort was next made to resuscitate the ancient national style of art, and to revive a just appreciation of Rubens and his

contemporaries. *Gustav Wappers* (1803-74) was the first to break ground with his 'Burgomaster Van der Werff during the siege of Leyden', which, when exhibited in 1830, was received with great applause and awakened much imitation. *Nicaise de Keyser* (1813-80), whose battle-pieces are marked by great liveliness and freshness of colour, adopted a similar style. The Academy of Antwerp, which has been presided over by each of these masters in turn, deserves the credit of reviving in modern art-education the careful study of technique, and especially of colouring. Neither Wappers nor Keyser, however, has shown so much zeal in reverting to the early Flemish style of art as *Hendrik Leys* (1815-69), the founder of the so-called 'archaic school', who not only gave the preference to the subjects used in the 15th and 16th centuries, but has designed, painted, and grouped in precisely the same style as the painters of that epoch. The figures in the much-valued pictures by this master seem as if they had stepped out of ancient canvasses. The Dutch painter *Alma Tadema* (settled in London), who pursues the archaic style with such distinguished success, was a pupil of Leys. Among the other eminent modern artists of Antwerp may be mentioned *Van Lerius* (1823-76), *Dyckmans* (1811-88), *Jacobs*, *Stobbaerts*, *Verlat* (1825-90), and *Van Beers*.

The traveller, especially if pressed for time, should at once direct his steps to the Cathedral. On its S. side is the Place Verte (Pl. B, 4), formerly the churchyard, adorned with a **Statue of Rubens**, in bronze, by *W. Geefs*. It was erected in 1840, the figure being 13 ft., the pedestal 20 ft. in height. The scrolls and books, together with the brush, palette, and hat, which lie at the feet of the statue, are allusions to the pursuits of the master as a diplomatist and statesman, as well as a painter. — A military band plays in the Place Verte twice a week on summer-evenings from 8 to 10 o'clock (p. 138).

The ***Cathedral** (*Notre Dame;* Pl. B. 3), the largest and most beautiful Gothic church in the Netherlands, is of cruciform shape with triple aisles. It was begun in 1352 under the superintendence of *Jean Amel* or *Appelmans* of Boulogne. After his death in 1398 the work was continued by his son *Peter*, who was succeeded by *Jean Tac* in 1434 and *Master Everaert* in 1449. To this period (1352-1449) belong the choir with its ambulatory and chapels, the sacristies, and the tower up to the first gallery. The S. aisles were built in 1425-72, the N. aisles in 1472-1500. From 1502 to 1518 the building operations were directed by *Herman van Waghemakere* and his son *Dominic*, the chief evidence of whose skill is the upper part of the N. tower, in the Flamboyant style. The S. tower was left unfinished in 1474. The nave and aisles were not vaulted till 1611-16. The rich portal and the fine window over it, adorned with tracery, should be examined. In 1566 the church was seriously damaged by puritanical zealots, and again in 1794 by

French republicans. The exterior is unfortunately somewhat disfigured by the mean houses clustered around it, but those near the principal façade have been removed. The restoration of the edifice was superintended by *Fr. Durlet* of Antwerp (d. 1867).

*Interior. [The church is usually entered from the Place Verte by the narrow lane on the S. side, at the end of which, on the right, opposite the S. portal, is the house of the concierge (No. 19), where tickets are obtained. Visitors ring. Guide quite superfluous. The principal pictures are shown, except during Lent, gratis on Sun. and Thurs. 8-12; on other days 12-4 p.m., admission 1 fr.] Internally the church is simple, but grand and impressive, and the rich perspective of its six aisles is very effective. Its length is 128 yds.; width of nave 57 yds., of transept, 74 yds.; height 130 ft. Its area amounts to 70,060 sq. ft. (that of Cologne Cathedral is 87,000, St. Paul's in London 109,000. St. Peter's at Rome 212,000 sq. ft.). The vaulting is supported by 125 pillars. The level of the pavement has been several times raised.

The S. Transept, entered from the Place Verte, contains *Rubens's* far-famed masterpiece, the **Descent from the Cross, a winged picture, painted in 1612 (in Paris from 1794 to 1814; restored in 1852). On the inside of the wings are the Salutation, and the Presentation in the Temple, on the outside St. Christopher carrying the Infant Saviour, and a hermit. The Mary in a blue robe and the figure with a basket in the wings are portraits of the master's first wife and his daughter respectively. In the N. transept is *Rubens's* *Elevation of the Cross, painted in 1610, soon after his return from a residence of eight years in Italy (also in Paris from 1794 to 1814).

The Descent from the Cross is the most magnificent of these celebrated pictures. The white linen on which the body of the Saviour lies is a peculiar and very effective feature in the composition, borrowed probably from a similar work by Daniele da Volterra at Rome. The principal figure itself is admirably conceived and carefully drawn, and the attitude extremely expressive of the utter inertness of a dead body. Two of the three Maries are more attractive than is usual with Rubens's female figures, but the flabby countenance of Joseph of Arimathæa exhibits neither sentiment nor emotion. The arrangement of the whole is most masterly and judicious, the figures not too ponderous, and the colouring rich and harmonious, while a degree of sentiment is not wanting, so that this work is well calculated to exhibit Rubens's wonderful genius in the most favourable light. According to a well-known anecdote, this picture, when in an unfinished state, fell from the easel in Rubens's absence. *Van Dyck*, as the most skilful of his pupils, was chosen to repair the damage, which he did so successfully, that Rubens on his return declared that his pupil's work surpassed his own. The parts thus said to have been retouched are the face of the Virgin and the arm of the Magdalene.

The popular story with regard to the origin of this famous picture is another of those picturesque fictions which modern investigation has so rudely dispelled. Rubens is said to have been employed by the Guild of Arquebusiers to paint an altarpiece representing their patron saint 'St. Christophorus' (*i.e.* 'the bearer of Christ'), as the price of which he was to receive a piece of ground from them as a site for his house. Instead of fulfilling the contract literally by painting a single picture of St. Christopher,

Rubens generously determined to produce a far more noble work by representing the 'bearing of Christ' allegorically, *viz.* in the principal picture Christ borne by his friends, in one wing by his Virgin mother before the Nativity, and in the other by the aged Simeon in the Temple. The picture was finished and shown to the Arquebusiers, who could not fail to be gratified by its magnificence; but the allegorical mode of its execution was entirely lost upon them, and they complained that there was no St. Christopher. In order to satisfy them, Rubens then proceeded to paint St. Christopher in person on the outside of one shutter, while on the other he represented a hermit with a lantern, and an owl, emblematical, it was said, of the obtuseness of the worthy Arquebusiers. The facts of the case, however, were simply these. A dispute having arisen about the cost of a wall which separated Rubens's property from that of the Arquebusiers, the burgomaster Rockox, the captain of the guild and a friend of Rubens, persuaded him to paint this picture in order to equalise the price to be paid by each party. The hermit and the owl are well-known features in every picture relating to the legend of St. Christopher.

The Elevation of the Cross, although inferior, is also a magnificent work. The figures are remarkable for their easy and natural attitudes, although inclined to be too heavy. The great life which pervades the whole, and the variety of the composition, compensate to some extent for deficiency of sentiment. In the figures of Christ and his executioners, the master displays his thorough acquaintance with the anatomy of the human frame. The horses are noble and lifelike, and a dog has even been introduced to give greater diversity to the scene. The latter was added by Rubens in 1627, when he retouched the picture. The wings form part of the same subject. On the right is a group of women and children, with horror depicted in their countenances, behind them are the Virgin and St. John; on the left, mounted officers, behind them the thieves, who are being nailed to their crosses by the executioners.

Choir. The high-altarpiece is an *Assumption by *Rubens*, said to have been painted in sixteen days, doubtless with the aid of his pupils, for the sum of 1600 florins. This picture, though less attractive than the two above mentioned, exhibits the transcendent genius of the master in an almost equal degree and ranks with the Assumption in the Belvedere at Vienna as one of the best of the ten canvasses Rubens devoted to this subject. The Virgin is represented among the clouds, surrounded by a heavenly choir, below whom are the apostles and numerous other figures. The colouring is less gorgeous than is usual in Rubens's pictures. — The high-altar dates from 1824. — The modern *Stalls* and the rich Gothic *Episcopal Thrones*, in the form of tabernacles, carved in wood, are adorned with groups from the life of the Virgin on the S. side and from that of the Saviour on the N. side, and with numerous small statues, which are admirably designed and beautifully executed. The architectural portions are by *W. Durlet*, the plastic by *Ch. Geerts* (p. 79).

The other works of art in the cathedral are all very inferior in interest to the three pictures by Rubens. As their position is frequently altered, the following description cannot claim to be permanently accurate. We begin to the S., near the Descent from the Cross, in the —

Retro-Choir. 1st Chapel (on the S.): modern stained glass, by *Didron* of Paris (1872), representing the Mourning over the body of Christ. — 2nd Chapel: *Rubens*, the Resurrection, painted for

the tomb of his friend the printer Moretus (see p. 154; portrait above), half life-size; on the inside of the shutters John the Baptist and St. Martina, on the outside angels. The best view of the Assumption is obtained from this chapel. — 3rd Chapel: *Artus Quellin the Younger*, Marble monument of Bishop Ambrosius Capello, the only monument of a bishop in the church which has escaped destruction. Interesting altarpiece by a Cologne master of the 14th cent., representing St. Michael and the dragon with angels and saints. — 4th Chapel: *De Backer*, Last Judgment, with portraits of the Plantin family (generally covered); beneath it the tombstone of Plantin, a celebrated printer (d. 1589; see p. 154), with inscription by Justus Lipsius. — 5th Chapel: Modern stained glass by *J. Béthune.* — Adjacent, a carved confessional by *P. Verbruggen* (d. 1686), of whose workmanship there are other similar specimens in the church. — 6th Chapel: Modern stained glass by *Béthune*; mural decoration in the 15th cent. style by *J. Baetens*, a pupil of Leys; Mater Dolorosa by *A. Quellin* (d. 1700). — At the back of the high-altar, the Dying Mary, a large picture by *Matthyssens* (17th cent.). Below it, the Marriage of the Virgin, the Annunciation, and the Visitation, painted in grisaille with great skill by *Van Brée* in imitation of half-relief. In front of it, Tomb of Isabella of Bourbon (d. 1456), wife of Charles the Bold, a recumbent figure in bronze. — 7th Chapel: *Otho Vaenius*, Entombment; *Luc. de Heere*, Descent from the Cross; modern stained glass. — 8th Chapel, recently restored: To the right a somewhat altered replica of Rubens's Christ *à la paille* (p. 161); stained glass of 1648 representing the arms of the Guild of St. Luke, to which this chapel belonged. — 9th Chapel: Modern carved altar with polychrome ornamentation in the mediæval style, executed by *J. de Bock* and *J. de Wint* from the design of *Jos. Schadde*, with scenes from the life of St. Joseph, to whom this chapel is dedicated. Paintings by *L. Hendricks:* Philip IV. dedicating Belgium to St. Joseph, Pius IX. appointing Joseph patron-saint of the Roman Catholic church in Belgium. Winged altarpieces by *Arn. Mytens the Elder* (Crucifixion, Journey and Adoration of the Magi) and *Corn. de Vos the Elder* (Descent from the Cross). The calling of St. Joseph and the Marriage of Joseph and the Virgin belong to the school of *Roger van der Weyden.* Stained glass from designs by *A. Stalins* and *A. Janssens*, representing the tree of Jesse. Confessionals with large statues, carved in wood by *Verbruggen.* Altarpiece, a Madonna and Child, after Van Dyck. — 10th Chapel: Crucifix in Parian marble by *Van der Neer.* — 11th Chapel: Large winged altar-piece (modern) in carved wood. — 12th Chapel (a large one, adjoining the last): *A. Quellin*, Statue of St. Anthony; stained glass of 1503, commemorating a commercial treaty between Henry VII. of England and Philip I. of Castile.

Transept. *Rubens's* pictures, described on pp. 142, 143. Farther

on, in the N. Transept: Stained glass of 1615 and 1616 (that above the portal portraying Archduke Albert and his consort Isabella, Godfrey de Bouillon founding the Order of the Canons of St. Michael, etc.), restored in 1866. On the right, *Francken the Elder*, Christ and the Doctors, among whom are portraits of Luther, Calvin, and Erasmus; on the wings, church-fathers. — S. Transept: Large stained-glass window by *Capronnier*, Old and New Testament saints; on the right, *Murillo* (?), St. Francis; on the left, *M. de Vos*, Marriage at Cana; *O. Vaenius*, Last Supper. — The dome above the intersection of the nave and transept was constructed by *Dom. van Waghemakere* in 1533; it is adorned with an Assumption by *Corn. Schut* (1647).

The Nave and aisles contain some ancient and modern *Stained-glass Windows*, the former dating from the 16th and 17th cent., but to a great extent restored, the latter executed by *Capronnier* in the old style. The *Pulpit*, with its trees, shrubs, and birds carved in wood, is by *Van der Voort* (1713).

The Lady Chapel in the N. aisle contains a white marble altar, constructed in 1825 in exact imitation of an altar by *Art. Quellin the Younger* and *P. Verbruggen the Elder*, which had been destroyed in 1798. The four reliefs, representing the Annunciation, Visitation, Presentation in the Temple, and Assumption, are the original ones by *Quellin*. The stained glass, referring to the worship of the Virgin, was presented by King Leopold II. The much-belauded head of Christ on white marble, on the pillar to the right of the altar, is ascribed to Da Vinci, but is really the work of a Flemish artist, name unknown.

In the S. aisle, the Passion in 14 scenes, painted in the mediæval style by *Vinck* and *Hendricks*, pupils of Leys, in 1865-67. Another painting, by *Corn. Schut*, represents the Holy Ghost surrounded by angels. The Chapel of the Sacrament, at the E. end of the aisle, contains an altar of the beginning of the century, a Christ at Emmaus, by *Herreyns* (1825), and a tabernacle by *Verbruggen*. The subjects of the stained glass are: Last Supper, by *Rombouts*, executed in 1503 and restored in 1872; St. Amandus preaching Christianity at Antwerp, St. Norbert restoring the Roman Catholic form of worship at Antwerp, both by *Didron*; John the Baptist and John the Evangelist, of the 15th century. — The *Chapelle des Mariages* contains stained glass by *Van Diepenbeeck*, 1635. The altarpiece is a Holy Family by *H. van Balen*, in a landscape by *J. Brueghel*. The statue of the Virgin is by *A. Quellin the Elder*.

Musical works by the most celebrated composers are performed at high mass (10 a.m.) on Sundays and festivals (chair 5 c.).

The *Tower (402 ft.), a beautiful and elaborate open structure, was begun by *Jean Amel* or his son (comp. p. 141), and completed by *Dom. van Waghemakere*, whose name is inscribed on

the highest gallery. The S. tower has only attained one-third of the projected height. Charles V. used to say that this elegant specimen of Gothic architecture ought to be preserved in a case, and Napoleon is said to have compared it to a piece of Mechlin lace. The entrance to the tower is adjacent to the W. portal. The crucifix over the door was cast in 1635 with the metal of a statue formerly erected in the citadel by Philip II., '*ex aere captivo*', to the Duke of Alva.

The concierge, who lives near, at Rue des Pèlerins 14 (Pl. B, 3, 4), is generally on the spot (fee for 1 person 75 c., for 2 persons 1 fr., for each additional person 25 c.). The ascent is fatiguing; 514 steps lead to the first gallery, and 102 more to the second and highest. The spire at the top of the tower perhaps dates from 1592. The view from the second gallery is more extensive than that from the lower. With the aid of a good telescope, the spectator may in clear weather follow the course of the Schelde as far as Flushing, and distinguish the towers of Bergen-op-Zoom, Breda, Brussels, Malines, and Ghent. The *Chimes* are among the most complete in Belgium, consisting of 99 bells, the smallest of which is only 15 inches in circumference; the largest, cast in 1507, weighs 8 tons. On the occasion of its consecration, Charles V. stood 'godfather'.

An old **Well,** adjacent to the principal portal, and opposite the door of the tower, is protected by a canopy of iron, and surmounted by a statue of Salvius Brabo (see p. 147). It was executed by *Quinten Massys* (d. 1529), '*in synen tyd grofsmidt, en daernaer famues schilder*' ('at one time a blacksmith, afterwards a famous painter'), according to the inscription on his tombstone adjoining the entrance to the tower of the Cathedral. (The original tombstone, of which this is a copy, is in the old Museum; p. 148.) This remarkable and talented man was originally a blacksmith from Louvain, who came to seek his fortune at Antwerp, where this work is one of the specimens of his skill. Here, according to the romantic but apocryphal story (comp. p. 163), he became enamoured of the daughter of a painter, and to propitiate the father and win the daughter he exchanged the anvil for the palette. He wooed and painted successfully, and was chiefly instrumental in raising the School of Antwerp to a celebrity equal to that of Bruges and Ghent. He was one of the first Flemish masters who adopted the showy and effective style of the Italian schools, while his execution was hardly less elaborate and faithful to nature than that of his predecessors. His masterpiece is preserved in the Museum (p. 164). A slab immured at the above-mentioned spot in 1629 by his 'grateful and admiring posterity', bears the inscription, '*Connubialis amor de Mulcibre fecit Apellem*'.

The ***Hôtel de Ville,** situated in the Grand' Place (Pl. B, 3), in the vicinity, towards the N. of the cathedral, was erected in 1561-65 in the Renaissance style by *Cornelis de Vriendt*, and restored in its present form in 1581, after its partial destruction by the Spaniards. The plain façade, 93 yds. in length and 125 ft. in height, rises over a rusticated ground-floor, with arcades in two principal stories (Doric and Ionic), resting on massive pillars. Above these is a colonnade which supports the roof. The

central part, with its circular arched windows, rises in three additional stories, diminishing in size as they ascend, to a height of 180 ft. In a niche above stands the Virgin as the tutelary saint of the city, a figure placed here in 1585; below this, on the right and left, are allegorical figures of Wisdom and Justice.

The *Interior, which should be visited in the morning (no adm. after 12 noon on Mon.; concierge 1 fr.; entr. by the main façade beside the letter box), has since 1882 been undergoing a thorough restoration from designs of *M. J. Dens*. The STAIRCASE is lavishly decorated with coloured Belgian marble, and the glass roof is supported by carved wooden Caryatides, representing different branches of industry. On the walls are views of Antwerp in the 16-17th centuries. The finest of the rooms, all of which are embellished with carved wooden panelling, is the great hall, or SALLE LEYS, decorated with a series of admirably executed paintings by *H. Leys* (1844-69). — 1. (to the left of the entrance). Solemn entry of Charles V., who swears to respect the privileges of the city, 1514; 2. (farther to the right, on the principal wall). The Burgomaster as head of the military forces of the town, or the Burgomaster Van Ursele entrusting the magistrate Van Spangen with the command of the municipal guard for the defence of the city, 1542; 3. Municipal rights, or the rights of citizenship conferred on Batt. Palavicini of Genoa; 4. The Burgomaster as civil chief of the town, or Margaret of Parma committing the keys of the city to the burgomaster during the troubles of 1567. Also portraits of twelve princes celebrated in the annals of the country, from Godfrey de Bouillon (1096) to Philippe le Bel (1491), most of whom granted privileges to the town. The architectural construction of the room, closely resembling the best Italian Renaissance style, is also noteworthy. The ceiling bears the arms of the city and of the guilds. The apartment of the burgomaster contains a *Chimney-piece*, finely sculptured in the Renaissance style, from the old Abbey of Tongerloo (p. 176), representing the Marriage of Cana, above which are the Raising of the Serpent, and Abraham's Sacrifice. There are also a few modern pictures. — The SALLE DU CONSEIL COMMUNAL contains ceiling-paintings of the *School of Rubens (Pelleyrini)*, a Judgment of Solomon by *Floris*, life-size portraits of the royal family by *De Keyser* and *Wappers*, and an elaborately carved wooden balustrade of the 16th cent., said by tradition to be the work of a prisoner of the Inquisition. In the SALLE DES MARIAGES, completed in 1885, are a Renaissance chimney-piece of the 16th cent., in black and white marble, and frescoes by *Lagaye*.

The space in front of the Hôtel de Ville is the best point for a view of the cathedral. A bronze *Fountain* was erected in 1887 in the Grand' Place, surmounted by a statue of Salvius Brabo, a mythical hero who defeated and cut off the hand of the giant Antigonus. The giant used to exact a heavy toll from vessels entering the Schelde, and ruthlessly cut off and threw into the river a hand of every shipmaster who refused to pay. Hence, says the legend, the name of the town ('Antwerp', from 'hand werpen'; werpen = to throw).

Most of the houses in the Grand' Place are **Guild Houses**, formerly belonging to the different corporations, and dating from the 16th and 17th centuries. The most conspicuous are, on the N., the *Guild Hall of the Archers* (No. 17), of 1513, and the *Hall of the Coopers* (No. 15), of 1579; on the S.E., the *House of the Tailors* (No. 36), rebuilt after the pillage of the town by the Spaniards in 1644; and the *Hall of the Carpenters* (No. 40), 1646. The quaint and narrow Rue des Orfèvres leads W. from the market-place to the Schelde in a few minutes (Promenoirs, see p. 170).

A few streets to the N. of the Hôtel de Ville are the **Vieilles Boucheries** (Pl. B, 3), or old flesh-market, a lofty, late-Gothic edifice constructed in 1501-3 of regular courses of red bricks and white stone, with four hexagonal turrets at the corners. It is used as a warehouse. In the Rue Zick, to the N., are some 15th cent. houses; and the neighbouring Rue aux Fromages and Rue des Tonneliers also contain traces of ancient Antwerp.

In the vicinity rises the **Church of St. Paul** (Pl B, 3), in the late-Gothic style, which formerly belonged to the adjoining Dominican monastery. It was erected in 1540-71, but the choir was not completed until after 1621. Entrance in the Rue des Sœurs Noires (adm. in the middle of the day; knock, fee 1 fr.).

The wall of the N. Aisle of the church is adorned with fifteen pictures: *Van Balen*, Annunciation; *J. Francken*, Visitation; *M. de Vos*, Nativity and Purification of Mary; Scourging of Christ, after *Rubens*; *Van Dyck*, Bearing the Cross; *Rubens*, Adoration of the Magi; *Jordaens*, Crucifixion; *Vinckboons*, Resurrection. — Transept: *De Crayer*, Virgin and St. Dominic; **Rubens*, Scourging of Christ (covered); at the altar, after *Caravaggio*, the Virgin giving rosaries to St. Dominic for distribution (the original was sent to Vienna as a gift to the Emp. Joseph, who sent this copy as a substitute). — Choir. High-altarpiece, *Cels*, Descent from the Cross, a work of the beginning of the present century; at the side, tombs of *Henry van Varick*, Margrave of Antwerp (d. 1641), his wife *Anna Damant*, and Bishops *Ambr. Capello* and *Mich. Ophovius* (d. 1637). — S. Aisle: altar to the right, *De Crayer*, Body of Christ surrounded by the Magdalene, St. John, and angels; at the entrance, *Teniers the Elder*, The seven Works of Mercy, a curious assemblage of cripples of every description. The fine Renaissance wood-carving of the choir-stalls, the confessionals, etc., is worthy of examination. Excellent organ.

The inner court contains a '*Mt. Calvary*', an artificial mound covered with pieces of rock and slag, garnished with statues of saints, angels, prophets, and patriarchs, and surmounted by a crucifix. The grotto below is intended to represent the Holy Sepulchre at Jerusalem.

Following the 'Canal des Récollets', a street to the E. of the Church, and turning to the left through the Rue des Récollets, we reach a small *Place*, formed by the junction of four streets, where the entrance to the former museum is situated. In the centre of the *Place* (Pl. B, C, 3) rises a *Statue of Van Dyck*, executed and presented by *Leonhard de Cuyper*, in 1856.

The old Franciscan monastery (Pl. C, 3), Rue du Fagot 21, contained the Museum before it was transferred in 1890 to the *Palais des Beaux-Arts* (p. 156). From the garden a portico leads into the old monastery church. The convent is occupied by the celebrated *Académie des Beaux Arts*, the successor of the mediæval guild of St. Luke, a corporation founded for the promotion of art by Philip the Good, Duke of Burgundy, about the middle of the 15th cent., and richly endowed by Philip IV. of Spain. The number of members never exceeds twenty-five, of whom ten may be foreigners.

M. Notebohm, Rue du Fagot 3 (Pl. B, 3), possesses a private gallery of upwards of 60 good modern pictures, open to lovers of the fine arts daily (1 fr.). **P. Delaroche*, Holy Family; *Ary Scheffer*, Faust and Marguerite, The king of Thule; *Bellangé*, Napoleon visiting the wounded after the battle of Austerlitz; *Gallait*, The happy and unhappy mother; *Koekkoek*, Landscapes; *Lessing*, Luther burning the papal bull; *Leop. Robert*, Neapo-

litan fishermen playing the mandolin; *Gude*, Norwegian landscape; *Calame*, Swiss landscape; *J. A. van der Veen*, Eve and the Serpent, and *Jos. Geefs*, Girl at a brook, two marble statues. In a separate room, eight ancient works: *Murillo*, Assumption; *Slingeland*, Portraits.

Near this point, Rue de l'Empereur 5, is the old house of Burgomaster Rockox, the façade of which was designed by *Rubens*. — The *Military Hospital* (Pl. 33; E, 4) was once the house of Burgomaster van Liere, who here entertained Charles V. during his visit to Antwerp in 1521. Dürer praises the building in his diary.

A few streets farther N., near the Avenue du Commerce (p. 152), is situated the small church of **St. Antoine** (Pl. C, 2), or *Church of the Capuchins*, erected in 1589, and containing two valuable pictures. On the W. wall of the left aisle, *Christ mourned over by his friends and two angels, by *Van Dyck*. In the choir, the first picture on the left, St. Anthony receiving the Infant Jesus from the arms of the Virgin, by *Rubens*. Opposite the last, St. Anthony with the stigmata, after *Rubens*.

A little to the N.E. of the Cathedral lies the former **Jesuits' Church** (*St. Charles Borromée;* Pl. B, 3), built in 1614-21 by the Jesuit *Fr. Aguillon* from plans by *Rubens*, and sumptuously adorned with marble and works of art. Rubens himself furnished for it no fewer than 36 pictures. The structure was unfortunately struck by lightning in 1718 and burned to the ground, with the exception of the choir with its two side-chapels containing three large altar-pieces (Assumption, Miracles of St. Ignatius Loyola, and St. Francis Xavier), now preserved in the Belvedere Gallery at Vienna. The church was rebuilt in the style of the original edifice, though with less magnificence. Handsome façade. Pleasing bell-tower in the Renaissance style.

The Interior is in the form of a basilica with galleries. Round the walls, to a height of about 10 ft. from the floor, runs a handsome carved wooden wainscoting with medallions representing scenes from the lives of SS. Ignatius and Francis Xavier, by *Baurscheidt* (d. 1745) and *Van der Voort* (d. 1737). The high-altar was designed by *Rubens*. Over the altar the three following paintings are exhibited alternately: *C. Schut* (d. 1655), Madonna enthroned; *Seghers*, Christ on the Cross; *Wappers*, The Virgin interceding. The statues of SS. Francis Borgia and Francis Xavier are by *A. Quellin*, those of SS. Ignatius and Aloysius by *A. Colyns de Nole* (17th cent.). The *Virgin's Chapel* still contains some specimens of the marble decoration of the building of 1618. The *Chapel of St. Francis Xavier* contains a painting by *Seghers*, St. Francis kneeling before the Virgin. In the *Sacristy* is a handsome ivory crucifix of the 17th century.

The building to the W. of the church contains the *Municipal Library*, which is open to the public on weekdays, 9.30 to 4. In front of it is a monument to *Hendrik Conscience*, the Flemish novelist (d. 1883), by Fr. Joris.

The Longue Rue Neuve leads hence to the right to the ***Bourse**, or *Exchange* (Pl. C, 2), erected in 1869-72 on the site of a fine late-Gothic structure of 1531 (by *Dom. van Waghemakere*), which was burned down in 1858. The new edifice, designed by *Jos.*

Schadde, is in the same style as its predecessor, but on a much larger scale, and has an entrance on each of the four sides. The hall, which is covered with glass, is 56 yds. long and 44 yds. wide, and is surrounded by a double arcade borne by 68 columns, opening towards the centre in Moorish-Gothic trefoil arches. Above these is a gallery borne by 38 columns, adjoining which are the *Tribunal de Commerce* and the *Telegraph Office*. The ceiling is borne by an elegant wrought-iron framework, and the walls are adorned with the arms of Antwerp, the Belgian lion, and the arms of the different provinces of Belgium. In the angles between the arches are the arms of the chief sea-faring nations. Business-hours 1-3 p.m., during which only the galleries are accessible (ascent next the S. portal); at other times the place is used as a public thoroughfare.

The ***Church of St. Jacques** (Pl. C, 3), in the late-Gothic style, was begun in 1491 from designs by *Her. van Waghemakere* and carried on after his death by *Dom. van Waghemakere*, but was still unfinished in 1526 when the work was discontinued. In 1602 after the subsidence of the religious troubles of the latter half of the 16th century, the works were resumed, and the church completed in 1656 (the chief portal being added in 1694). It is a cruciform structure, flanked with chapels on each side and in the choir also, and is the principal church in Antwerp after the cathedral, which it far surpasses in the sumptuousness of its monuments and decorations. The wealthiest and most distinguished families at Antwerp here possessed their burial vaults, private chapels, and altars, the most interesting of which is that of the family of *Rubens*, in the choir, at the back of the high-altar.

The principal entrance is on the S. side, in the Longue Rue Neuve (open for the inspection of the works of art between 12 and 4 p.m.; sacristan's fee 1 fr. for each pers.; visitors knock at the door).

The Interior, which is of harmonious proportions, is lighted by fine stained-glass windows, both ancient and modern, the former having been chiefly executed by *A. van Diepenbeeck* and *Van der Veeken*, the latter by *J. Capronnier* (p. 87).

S. Aisle. We begin to the W. 1st Chapel: *A. van Dyck*, St. George and the dragon; opposite, wooden figure of St. Sebastian, by *A. Quellin*. The reliefs, representing scenes from the Passion, in this chapel and several of those following and also in the N. aisle are by *J. Geefs*, *J. de Cuyper*, and *L. de Cuyper*. — 2nd Chapel: *M. de Vos*, Temptation of St. Anthony. Monument of the Burgomaster Van Ertborn (p. 156), with a Madonna by *Guido Reni*. — 3rd Chapel: *E. Quellin*, St. Rochus cured of the plague, 1660. This and the two following chapels contain twelve small scenes from the life of St. Rochus, executed in 1517. — 4th Chapel: Altarpiece and pictures opposite, by *O. Vaenius*. — 5th Chapel: *Fr. Floris*, Women occupied with the Infant Christ and St. John; opposite, monument of Churchwarden Nicolas Mertens (d. 1586) and his

wife, with portraits, by *Ambr. Francken.* — 6th Chapel: *M. Coxie*, Baptism of Christ; *Marten de Vos*, Martyrdom of St. James, the wings by *Francken* (Daughter of Jairus, Canaanite woman; on the back, Gethsemane).

Transept. Marble statues of the Apostles by *Van der Voort*, *Kerricx*, *De Cuyper*, and others. To the right and left at the beginning of the choir: Resurrection by *E. Dujardin* (1862), and Assumption by *Boeyermans* (1671). In the S. arm: Elevation of the Cross, a high-relief by *Van der Voort*. 1719. Above the portal: *Honthorst*, Christ expelling the money-changers from the Temple, the wings by *De Crayer*.

Choir. The rococo high-altar is by *Ykens*, the ornamentation by *Kerricx*, *L. Willemssens*, etc. The choir-stalls were carved by the older and younger *Quellin*. The stained-glass window is by *Van Diepenbeeck*. 1644. — The S. transept is adjoined by the —

Chapel of the Host, containing a marble altar, fine marble screen, and statues of SS. Peter and Paul, by *P. Verbruggen*, *L. Willemssens*, and *Kerricx*. The pictures are by *P. Thys* (Last Supper: altarpiece), *E. van Donk* (Peter's repentance), *Jan Massys* (Madonna and Child), etc. The *Stained Glass of 1626 (to the right of the altar) represents Rudolph of Hapsburg giving his horse to the priest carrying the monstrance, with the donors below.

Retro-Choir. — By the wall, Confessionals by *A. Quellin*, *Willemssens*, and others. Above the first of these: *Goubau* (d. 1618), Dead body of Christ; on either side of the second: *M. de Vos*, Ecce Homo (1562), and *Verlinde*, Madonna (1870). — 1st Chapel: *H. van Balen the Elder*, Trinity; opposite, *Calling of St. Peter to the Apostleship (Peter giving Christ the fish with the piece of money), ascribed to *A. van Noort* (perhaps by Rubens). Below, after *Van Dyck*, Christ on the Cross (original in the Museum). — On the pier opposite: *Corn. Schut*, Mary weeping over the body of Christ. — 2nd Chapel: *Seghers*, St. Ivo. — 3rd Chapel: *Seghers*, Appearing of Christ. *Van der Voort*, Christ scourged, a group in marble. Above the next door: Coronation of the Virgin, Nativity, and Adoration of the Magi, winged picture by *A. Janssens* (d. 1631).

4th. **Rubens Chapel.* The tomb of the illustrious painter (d. 30th May, 1640, at the age of 64) was covered by a new tombstone in 1755, bearing a long inscription in Latin. The altarpiece of this chapel is a fine work by *Rubens*.

The Holy Child is represented sitting in the lap of the Virgin in an arbour, and worshipped by St. Bonaventura. Behind the Madonna is St. Jerome, while on the other side is St. George with three holy women. According to tradition these saints are all family portraits. St. Jerome is said to be the father of Rubens, St. George the painter himself, and the three women his two wives and Mademoiselle Lunden, whose portrait in the National Gallery at London is famous under the name of the 'Chapeau de paille'. The tradition is, however, doubtful, for the execution of the work differs from that usual with Rubens in his later years, in which alone the portraits could have been painted.

The marble statue of the Virgin, the two angels, and the upper portion of the altar, are probably the work of *Luc. Fayd'herbe* (d. 1694), with whom Rubens was intimate. On the right and left are the monuments of two female descendants of Rubens, executed by *W. Geefs* in 1839 and 1850.

Above the next door: *Th. Rombouts*, Betrothal of St. Catharine. — 5th Chapel: *Jordaens*, S. Carlo Borromeo among persons sick of the plague. — 6th Chapel: *Van Lint*, St. Peter taking leave of St. Paul; opposite, *P. Thys*, Abraham's Sacrifice. — 7th Chapel: *Victor Wolfvoet*, Visitation (1639). *Moons*, Christ at Emmaus (1843). — On the wall of the choir: *Peter Thys*, The Trinity.

The Chapel of the Virgin, in the N. transept, contains stained glass by *De la Baer* (1641); also, on the altar, *A. Quellin the Elder*, Pietà, a small painted sculpture in wood, 1650; *A. Francken*, Entombment, and the Risen Saviour appearing to Mary Magdalene.

N. Transept. Above the portal, *J. Honthorst*, Christ among the Doctors in the Temple; on the wings, *Seghers*, Annunciation, and Adoration of the Magi. *Thys*, Assumption of the Virgin; *E. Quellin the Younger*, Death of St. Francis. — On the pillar, *C. Schut*, Body of Christ on the knees of the Virgin.

N. Aisle. 2nd Chapel, on the E.: *M. de Vos*, Glory, a winged picture; *Peter van den Avont*, Madonna and the Child in a garden, surrounded by angels; stained glass representing the Last Supper, with portraits of the donors, 1538. — 3rd Chapel: **B. v. Orley*, Last Judgment; on the wings St. George and the Burgomaster Rockox (p. 149), the donor of the picture, with his three sons; and St. Catharine and the wife of the burgomaster, with their ten daughters. — 4th Chapel: *Van Balen*, Adoration of the Magi, with Flight into Egypt, Crucifixion, and Nativity below in grisaille; on the wings Annunciation and Visitation; *Ryckaert*, Portrait of J. Doncker and his wife (above their tomb). — 5th Chapel: *M. de Vos*, Mary entering the Temple. — 6th Chapel: Tomb of the Spanish general Del Pico (d. 1693). — In the nave, *Pulpit by *Willemssens*, with the Evangelists and allegorical figures of Faith, Religion, etc. (1675).

The *Institut de Commerce* (Pl. C, 3), in the Rue du Chêne, to the S. of the church of St. Jacques, contains a commercial museum.

At the E. end of the Longue Rue Neuve rises the new **Flemish Theatre,** or *Schouwburg* (Pl. C, 3), erected by *Dens* in 1869-72. Inscription on the W. side, towards the Place de la Commune: 'Vrede baart kunst, kunst veredelt het volk' (peace begets art, art ennobles the people).

At the Place de la Commune (Pl. C, 3), on the N.E. side of which stands the *Athénée Royal*, by *Dens*, completed in 1884, we reach the ring of spacious streets constructed on the site of the ramparts that formerly encircled the old town and were removed in 1859. To the N. runs the *Avenue du Commerce*, with a *Scandinavian*

Lutheran Church, in the Gothic style (near the Capuchin church, p. 149); to the S. are the *Avenue des Arts*, the *Avenue de l'Industrie*, and the *Avenue du Sud*, leading to the South Station. These avenues are all shaded with rows of trees.

Near the beginning of the Avenue des Arts, to the W., is the small *Place Teniers* (Pl. C, 3), embellished with a statue of *David Teniers*, by Ducaju, erected in 1867. The short Rue Leys, containing the house (No. 12) formerly occupied by Hendrik Leys, the painter, leads hence to the W. to the Place de Meir (see below).

Farther on, on the S.E. side of the Avenue des Arts, is the *Avenue Marie-Thérèse*, leading to the Park (p. 168).

At the end of the Avenue des Arts, to the right, stands the **National Bank** (Pl. C, 5), with its round corner-turrets, designed by *Beyart*, who has employed the Flemish Renaissance style in this case also (comp. p. 79). The architectural details are admirably executed. In time of war the building is intended to serve as the depository of the national treasury. In front of the bank is a fountain. Behind it is the Place Léopold (see below).

At the end of the Avenue de l'Industrie (Pl. C, 5), on the E. side, is the new **Palace of Justice,** erected by *Baeckelmans* in the French style, and resembling the châteaux of the period of Louis XIII.

Parallel with the Longue Rue Neuve (p. 149) runs the street called the Place de Meir (Pl. C, 3, 4), one of the broadest in Antwerp, formed by the arching over of a canal, and flanked with handsome new houses, most of them in the baroque or rococo style. No. 50 is the Royal Palace, in that style, erected in 1755 from plans by *Jan Pieter van Baurscheidt*, for a wealthy citizen of Antwerp. No. 52, a little farther to the E., is the *House of Rubens's Parents*, erected in 1567, and restored in 1854, a richly decorated building with two Corinthian columns and a bust of Rubens on the top. The only remaining part of the house which the illustrious painter built for himself in 1612, and where he died on 30th May, 1640, is a handsome portico with sculptures by Fayd'herbe, now in the garden of a house to the left (No. 7) in the neighbouring Rue Rubens (visitors admitted). — The Rue Leys (see above) forms a prolongation of the Place de Meir and leads to the Place Teniers (see above).

The Rue des Tanneurs diverging to the S. from the Place de Meir leads to the French **Théâtre Royal** (Pl. C, 4), completed in 1834. — Adjacent is the *Botanic Garden* (Pl. C, 4), which contains a palm-house and a statue of *P. Coudenberg*, an Antwerp botanist of the 16th cent., by *De Cuyper*.

In the vicinity is the *St. Elizabeth Hospital*. — The small Place Léopold (Pl. C, 4) is embellished with an **Equestrian Statue of Leopold I.,** in bronze, designed by *J. Geefs*. The stone pedestal bears a double inscription, in Flemish and French. — We now return, passing the National Bank, to the *Avenue des Arts* (see above).

The Maison des Orphelines, or girls' orphanage, Longue Rue de l'Hôpital 29, was built in 1552. Above the door is a relief representing a school of the 16th century.

The Gothic **Church of St. George** (Pl. C, 4, 5), by *Sluys*, consecrated in 1853, with its two lofty spires, contains fine mural *Paintings by *Guffens* and *Swerts* (p. 79), executed in 1859-68. The subjects are the Childhood and Youth of Christ, down to the Entry into Jerusalem (right aisle, beginning at the choir); the Sufferings of Christ, the Resurrection, Ascension, Descent of the Holy Ghost (left aisle, beginning at the door); Christ with the Virgin, Joseph, St. George, and the Apostles and Evangelists (in the choir).

From the S.W. corner of the Place Verte (p. 141) diverges a wide new street, named the Rue Nationale (Pl. B, 4, 5), which unites the centre of the old town with the growing quarter in the S.W. part of the new town. Near the beginning of it is a monument (Pl. B, 4) to the memory of *Theod. van Ryswyck*, a Flemish poet who died in 1849.

A little to the E. is the **Church of the Augustines** (Pl. B, 4), erected in 1615, which possesses a large altarpiece with numerous figures, by *Rubens*, representing the 'Nuptials of St. Catharine with the Infant Jesus'. This excellent work is unfortunately in bad preservation.

Also, to the right of the principal entrance: *Cels* (1778), Elizabeth and Mary; *Lens* (d. 1872), Presentation in the Temple. On the left: *Van Brée*, Baptism of St. Augustine. Farther on, to the right, the Martyrdom of St. Apollonia as an altarpiece, by *Jordaens;* to the left, *Van Dyck*, The Vision of St. Augustine. The high-altar, over which is the above-mentioned work of Rubens, is by *Verbruggen*. On the right of the choir a modern chapel in the Romanesque style, with frescoes by *Bellemans*.

A side-street, diverging to the W. from the Rue Nationale, leads to the small Place du Vendredi, in the S.W. angle of which is the ***Musée Plantin-Moretus** (Pl. B, 4), established in the house of the celebrated printer *Christopher Plantin* (1514-89), who set up his printing-office at Antwerp in 1555. From 1579 down to the present day the business was carried on in this building, at first by Plantin himself, and afterwards by the family of his son-in-law *Moretus*. After the middle of the 17th cent. the operations of the firm were confined to the printing of mass and prayer-books, for which Plantin had received a monopoly from Philip II. for the dominions of the Spanish crown. When this privilege was withdrawn in the year 1800, the printing-office was temporarily closed, and afterwards it was only used at intervals down to 1875, when the building with its antique furniture, tapestry, paintings (90 portraits, including 14 by Rubens and 2 by Van Dyck), and other collections, was purchased by the city of Antwerp. The house therefore now presents a unique picture of the dwelling and contiguous business-premises of a Flemish patrician of the end of

the 16th century. Adm. daily 10-4, Sat. excepted, 1 fr. Interesting catalogue by *Max Rooses*, 1 fr.

Ground Floor. In the vestibule we turn to the right at the foot of the staircase, and enter Room I, which contains some fine old Flemish tapestry and a tortoise-shell table. — Room II. contains several admirable family-portraits. To the right, above the modern mantel-piece in the Renaissance style, hangs a portrait of Plantin by *Frans Pourbus the Elder* (1578), which served as a model for the other portrait, by *Rubens*, to the right of the door of exit. *Rubens* also painted the portraits of Jeanne Rivière, Plantin's wife; of Martina Plantin (by the window); of John Moretus, son-in-law of Plantin (d. 1610); and of Adriana Gras, Arias Montanus, Justus Lipsius, Abraham Ortelius, and P. Plantin. Most, however, are merely school-pieces. On the exit-wall are two sketches by *Rubens*; also two fine portraits by *Thos. Bosschaert*, surnamed *Willebords*: Balthasar Moretus, under whom the printing-office enjoyed a new lease of success and fame in 1618-41, and Gevartius, the Town Clerk, a friend of Moretus and Rubens. In the centre, under glass: Drawings, Title-pages, Vignettes, partly by *Rubens*, who, as appears from receipts which are still preserved (in the middle of the window-wall), frequently drew designs for printers; also *Erasmus Quellin*, *Bernard van Orley*, *Marten de Vos*, and others. Two fine cabinets of the 17th century. — Room III. also contains portraits. To the left of the entrance: Balthasar Moretus on his death-bed, by *Bosschaert (Willebords)*; Magdalena Plantin and her husband, Gilles Beys, by an unknown painter. Among the other portraits are several copies by *Rubens* of Italian works, including Pope Leo X. after Raphael. In the centre: Miniatures from the 10th to the 16th cent.; specimens of Plantin's printing. Above the mantel-piece: Copy of the large boar-hunt by Rubens, now at Munich. — We now cross the mediæval-looking Court, where we see numerous repetitions of Plantin's motto, 'Labore et constantia.' One side is entirely covered by the branches of an aged vine. Below the arcade, to the right, are the Sale Rooms, with a separate entrance from the street; they are embellished with old Flemish tapestry and oaken panelling (partly restored). One of them contains a painted spinet of the 17th cent. (St. Cecilia, after Rubens). On the other side of the court is the Printing Office, where everything is left arranged as if work were to be resumed to-morrow. We first enter the Proof-readers' Room, where old proof-sheets, first impressions, etc., are still lying on the desks and benches. Next to this are the Proprietor's Office, with gilt-leather hangings, and the so-called Room of Justus Lipsius, with Spanish leather hangings, where the distinguished critic and philologist is said to have been lodged when visiting his publisher Moretus. A passage leads hence to the Type Room, with old matrices, etc., and to the Composing and Printing Room, by the exit-wall of which stand two presses of the 16th century.

We now return to the vestibule and ascend the stairs to the First Floor. Two rooms here contain specimens of the work of several famous printing-offices, some Chinese porcelain, and a small library, with various interesting autographs in glass cases by the window-wall. Two other rooms contain a collection of wood-cuts and a coloured view of Antwerp in 1565. We may next visit the library, and a room containing the titles to the different privileges enjoyed by Plantin. In other rooms are preserved copper-plates after *Rubens*, *Jordaens*, and *Van Dyck*, and numerous fine specimens of early printing. There is also a type-foundry, etc.

A little to the S., but nearer the Rue Nationale, stands the **Church of St. Andrew** (Pl. B, 4), a late-Gothic edifice of 1514-23, containing several works of art.

The pulpit, in carved wood, is by *Van Geel* and *Van Hool* (18th cent.). St. Peter and St. Andrew are represented in a boat on the sea, from which they are summoned by the Saviour; life-size figures, finely executed. In the N. Chapel of the Choir: *Govaerts*, Flight into Egypt; *Seghers*, St. Anna instructing the Virgin. Choir: *O. Vaenius*, Crucifixion

of St. Andrew; *Erasmus Quellin the Younger*, Guardian angel of youth. S. Chapel of the Choir: *Franck*, Last Supper (altarpiece); *Seghers*, Raising of Lazarus; *E. Quellin*, Christ at Emmaus; *E. Quellin*, Holy Family. By the choir are two statues, (left) St. Peter by *A. Quellin the Younger*, and (right) St. Paul by *Zielens*. In the Transepts several modern pictures, by *Verlat*, *Van Eycken*, and others. Side-altar on the S.: *Pepyn*, Crucifixion; on the N., *Franck*, St. Anna teaching children, a work with numerous figures. The aisles contain a number of large modern pictures. On a pillar in the S. Transept is a small medallion-portrait of Mary Queen of Scots (by *Pourbus*), with an inscription in memory of that unfortunate sovereign, and of two of her ladies-in-waiting who are interred in this church.

To the S. the Rue Nationale is continued by the *Rue du Peuple* (Pl. B, 5). In the Place Marnix, to the E. of the Rue du Peuple, a monument by Winders was erected in 1883 to commemorate the abolition of the river dues of the Schelde in 1863, an event to which Antwerp owes most of her present prosperity (see p. 140). — The Rue du Peuple terminates at the Place du Peuple, in which rises the imposing new —

***Museum** (*Palais des Beaux-Arts;* Pl. B, 5), erected in 1879-1890 from plans by *Winders* and *Van Dyck*, in the Greek Renaissance style, with suggestions of the baroque. The building is in the form of a massive rectangle, enclosing six inner courts. The main entrance, in the W. façade, is by a portico supported by four colossal Corinthian columns, and flanked on the upper story by loggie. The Attic story is embellished with allegorical figures and medallions by *Dupuis*, *De Pleyn*, *Ducaju*, and *Fabri*. The horizontal line of the upper cornice is interrupted at the corners by pylon-shaped pedestals, which are to support groups of statuary by *Vinçotte*. The side-walls of the museum have also not yet received their decoration. — On the ground-floor, in the left wing, are the sculptures, in the right wing, the Rubens Collection; on the upper floor is the picture gallery. Adm. daily 9-5 (10-4 in winter), Sun. and Thurs. free, other days 1 fr. Catalogue (in French) of the paintings and sculptures, by *Van Lerius*, 1½ fr.; smaller Flemish catalogue ½ fr.; catalogue of the Rubens Collection by *Roses*, 1 fr.

In the *Entrance Hall*, opposite the entrance are four busts of former members of the Academy (p. 148): 1030. *Wappers*, by J. de Braekeleer; 1149. *Herreyns*, by Van de Veen; 1068. *Nic. de Keyser*, by Jos. Geefs; 1024. *W. Geefs*, by himself.

We turn first to the left and enter the Sculpture Gallery. The *Main Room* is divided into three sections by coupled columns projecting from each side.

Section I. 1507. *Debay the Elder*, Girl holding a shell to her ear; 1031. *De Braekeleer*, Bust of L. van Kuyck; 1069. *Jos. Geefs*, Bust of Burgomaster Fl. van Ertborn (p. 158); *1066. *Jos. Geefs*, Leander drowned.

Section II. To the right: *E. Quellin the Younger*, *702. St. Sebastian (wooden statue), 703. Caritas Romana; 1523. *Jos. Geefs*, The Fisher, from Goethe; 1518. *A. Dumont*, Cupid, in bronze;

1039. *Deckers*, The blind man, group in bronze; *1085. *Lambeaux*, The kiss, highly realistic; *W. Geefs*, Genovefa of Brabant; 1517. *Drake*, Medallion-portrait of himself. — To the left, chiefly busts: 1530. *Kiss*, by himself; 1540. *Rauch*, by Rietschel; 1033. *F. de Braekeleer*, by J. J. de Braekeleer (terracotta); *1038. *Deckers*, Education of Bacchus; 1522. Bust of *W. Geefs*, by himself; 1116. *Van Lerius*, by Pecher.

Section III. In the middle: 1060. *Ducaju*, King Leopold II. of Belgium; *1529. *Kiss*, Amazon attacked by a panther, reduced marble replica of the group at the museum in Berlin; *1054. *De Rudder*, The nest, realistic. — In the middle of the rear-wall: 1115. *Pecher*, Colossal marble bust of Rubens, on an elaborate bronze pedestal, erected in 1877 in honour of the three hundredth anniversary of the birth of the great master; 1056. *Devigne*, Maiden's prayer; 1519. *G. J. Thomas*, Bust of A. Dumont, the sculptor (terracotta). — In the centre of the room connecting this hall with the Rubens rooms (see below): *1516. *Drake*, Large bronze vase, with reliefs representing human life.

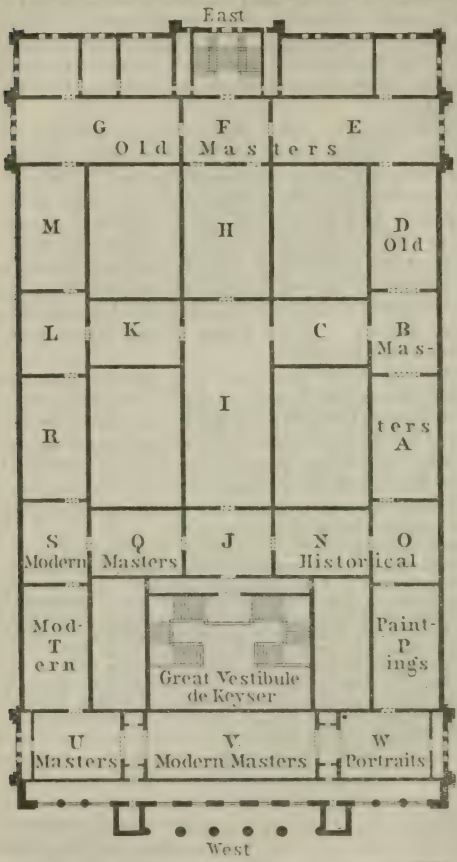
The corner-room and eight rooms and two side-halls on the ground-floor of the right wing are devoted to the Rubens Collection *(L'Oeuvre gravé de Rubens)*, founded in 1877 (see above) by the city of Antwerp and the Belgian state. It contains reproductions (engravings, etchings, woodcuts, photographs, etc.) of nearly all the extant works of Rubens in the various galleries, churches, etc., and affords a most instructive insight into the wonderful versatility and inexhaustible powers of the great master.

Upwards of 1100 plates etc. are here exhibited, each bearing an explanatory extract from Rooses's catalogue (p. 156). — Nos. 1-476 include in six sections the religious and ecclesiastical pictures: general and symbolical representations, scenes from the Old and New Testaments, paintings from churches, Madonnas (in which the portrait of Isabella Brandt, Rubens's first wife, frequently occurs), saints, martyrs, etc. Next follow paintings of secular subjects: mythological (from Ovid) and historical representations, including scenes from the lives of Marie de Medecis and Henri IV. of France (originals in the Louvre), and James I. of Great Britain; allegories; genre-scenes; portraits (816-981); hunting scenes; landscapes (Nos. 1001-1012): and a series of examples without numbers. — The following rooms are still empty.

From the entrance-hall (p. 156) a portal leads to the *Staircase (Vestibule De Keyser)*, which also communicates with the sculpture-gallery and the Rubens rooms by means of a central portal with caryatides and side-doors. The large vestibule is handsomely proportioned, and its walls are clad with coloured marble. The chief decorations, however, are the paintings (on canvas) by *Nicaise de Keyser*, the subjects being taken from the history of the Antwerp School of Art (best viewed from the top of the staircase).

In the principal painting over the entrance, and in the large scenes on the right and left wall, the whole of the Antwerp masters are assembled, 52 in the first, and 42 in each of the other two. In the centre of the principal picture is Antwerpia on a throne; beneath are Gothic and Renaissance art; to the left Quinten Massys in a sitting posture, and

Frans Floris standing; above Massys is a group of the architects of the cathedral of Antwerp; on the right side of the picture Rubens as the principal figure; in front of him, to the left, his teacher Otho Vænius; between them Jordaens, leaning over the balustrade, in a yellow robe; in front of Rubens is Corn. Schut, sitting on the steps; next him on the right, VanDyck, whopartly hides from view David Teniers the Elder in a blue dress; in the centre of the first bay Casp. de Crayer, then Jan Brueghel in a red robe etc., The picture to our right on entering contains figures of painters and sculptors, that to the left painters and engravers. The six smaller pictures, on the right and left of the principal pieces, are intended to embody the various influences which have affected the development of Flemish art, particularly those which emanated from Italy (Raphael, Michael Angelo, etc.). Six other paintings indicate the appreciation with which the art of Brabant has been received at Vienna, London, Paris, Amsterdam, Bologna, and Rome.



The first floor contains the

**Picture Gallery. The *Collection of Old Masters* includes 755 pictures, many of them collected from the suppressed monasteries and churches of Antwerp, while others have been brought hither from the Hôtel de Ville and the Steen. In 1840 the Burgomaster *Van Ertborn* (p. 156) bequeathed his collection to the museum. The *Musée Moderne*, or *Gallery of Modern Paintings* contains about 200 canvases.

The collection of works of the Flemish school is ample and excellent. Both the early painters, who are usually classed as belonging to the school of Van Eyck, and the later, headed by Rubens, are admirably represented. Specially noteworthy are the following: St. Barbara, by *Jan van Eyck* (No. 410); the Seven Sacraments, by *Roger van der Weyden* (No. 393); the Entombment, by *Quinten Massys* (No. 245); the Crucifixion, by *Van Dyck* (No. 406); St. Francis, by *Van den Hoeck* (No. 381); and, among the specimens of *Rubens*, Christ and the two Malefactors (No. 297), the Portraits of Burgomaster Rockox and his wife (wings of No. 307), the Pietà (No. 300), and St. Theresa (No. 299). The number of other than Flemish pictures is very limited; conspicuous among them are a Crucifixion by *Antonello da Messina* (No. 4), and the Fisher-boy by *Frans Hals* (No. 188).

The historical arrangement of the pictures has been attempted only on the broadest lines. Rooms A-K contain the older masters, Rooms N-P the so-called historical paintings, i.e. those referring to the history of Antwerp, and Rooms Q-W the modern paintings. — We first enter —

Room J. To the left, 709. *Rubens*, Jupiter and Antiope (1614); 472, 473. *Van Thulden*, 'Triumphal Arch of Philip I.', painted for the illustrated description of Rubens's Triumphal Arch published by Van Thulden and Gervatius in 1641; 318. *Rubens*, The triumphal car; 316, 317. *Rubens*, Two sketches of triumphal arches, executed in 1635 for the city of Antwerp on the occasion of the triumphal entry of Ferdinand, Archduke of Austria, the victor of Nördlingen and Calloo. Six other sketches are in the Hermitage at St. Petersburg. One of the arches was to have been 80 ft. high and 60 ft. wide. 185. *Ant. Goubau*, Art-studies in Rome (1662); 315. *Rubens*, Descent from the Cross, a small replica (1612) of the painting in the cathedral.

406. *Van Dyck*, Christ on the Cross, a reduced imitation of Rubens's well-known picture (No. 313), of ghastly, but most effective colouring; the full outline of the body, however, hardly accords with the suffering expressed by the features. Human resignation is admirably expressed, but there is perhaps a deficiency in divine dignity. — *307-310. *Rubens*, The doubting Thomas, on the wings half-length portraits of the Burgomaster Nic. Rockox (p. 149) and his wife Adrienne Perez. The portraits are far finer than the figures in the central picture (comp. p. xlviii).

22. *Th. Boeyermans*, The visit; 748. *Van Thulden*, Continence of Scipio; 157. *Fr. Francken the Younger*, The works of mercy.

Room I. (large central room). To the left: 212. *A. Janssens*, Personification of the Schelde; 172. *J. Fyt*, Sleeping hounds with dead game. — *299. *Rubens*, St. Theresa interceding for souls in purgatory, one of the most pleasing pictures of the artist's later

period; 405. *Van Dyck*, Portrait of Caesar Alexander Scaglia, the Spanish ambassador at the Congress of Münster; *306. *Rubens*, The Virgin instructed by St. Anna, a very attractive group; colouring mellow and harmonious (about 1630); 53. *C. de Crayer*, Elijah fed by ravens.

*298. *Rubens*, Adoration of the Magi, painted in 1624.

This gorgeous and imposing composition, on a similar scale with the Elevation of the Cross, but far less impressive, contains about twenty figures over life-size, besides camels and horses in the suite of the Three Kings, crowded into the picture, while the sumptuousness of the costumes and vessels gives the whole an overloaded effect. The king holding the goblet is a somewhat awkward figure. It must, however, be admitted that the work exhibits marvellous freedom and boldness of outline, great skill in arrangement, and a wonderful variety of attitude — all genuine attributes of Rubens. The picture is said to have been painted in a fortnight.

480-482. *O. van Veen (Otho Venius*, or *Vaenius*, p. xlvi), three pictures: Call of St. Matthew, Beneficence of St. Nicholas, St. Nicholas saving his flock from perishing by famine. The composition, colouring, and drawing of these pictures bear testimony to the painter's five years' residence in Italy. — *312. *Rubens*, Holy Family, '*La Vierge au perroquet*', so called from the parrot at the side, one of his earlier works, presented by him to the Guild of St. Luke, on his election as president, in 1631, and hardly inferior in composition and colouring to his more celebrated works (comp. p. xlvi). — *313. *Rubens*, Christ on the Cross (frequently copied and imitated).

327. *Corn. Schut*, Martyrdom of St. George, excellent both in composition and drawing; the saint recalls the type of Christ; 673. *P. Gysels*, Still-life; 107. *Corn. de Vos*, St. Norbert receiving the Host and Sacred Vessels that had been hidden during a time of war and heresy; 659. *P. de Ryng*, Still-life; 479. *O. van Veen*, Zachæus in the sycamore-tree.

*404. *Van Dyck*, The dead Saviour ('Pietà'), painted soon after his return from Italy (1628).

The Virgin is represented supporting the head of the dead Christ on her knees; St. John shows the wound made by the nail in the left hand to two angels, one of whom veils his face. The features of Christ bear traces of intense physical suffering. St. John and the angel whose beautiful face is visible wear an expression of profound grief, which however they can still express in words, whereas the anguish of the Virgin is unutterable; her head is thrown back, her arms wildly extended. The picture is chaste, the colouring subdued (now unfortunately faded); yet the tendency of the master's school to a full and somewhat sensual outline is apparent, although the work does not altogether lack sentiment.

**297. *Rubens*, Christ crucified between the two thieves ('le coup de lance'), a very celebrated picture, painted for the church of the Franciscans in 1620.

This picture is remarkable for its dramatic effect, and is by no means deficient in sentiment. Longinus, the Roman officer, mounted on a grey horse, is piercing the side of the Saviour with a lance. The penitent thief, a grey-haired man, is invoking the Saviour for the last time. To the left in the foreground stands the Virgin Mother, whom Mary the wife

of Cleophas in vain endeavours to console. Farther back, St. John leans against the cross of the impenitent thief, weeping. Mary Magdalene, on her knees at the foot of the Cross, implores Longinus to spare the sacred body of her master. This is considered by many to be Rubens's *chef d'oeuvre*, and deserves the minutest inspection. There is no inaccurate drawing here, as in almost all the master's other works, and at the same time the composition and colouring are inimitable. The profile of the Magdalene is remarkably beautiful, expressive of horror and supplication, without being distorted. The whole composition is a striking example of that marvellous boldness of imagination in which Rubens is unrivalled.

240. *N. Maes*, Martyrdom of St. George; 508. *G. Seghers*, Betrothal of the Virgin.

*300-304. *Rubens*, 'Christ à la Paille', the body of Christ resting on a stone bench covered with straw, partly supported by Joseph of Arimathæa, and mourned over by the Virgin, with St. John and Mary Magdalene. On the wings (301, 303) the Virgin and Child, and St. John the Evangelist.

This most interesting altarpiece (painted about 1617) shows by its carefully-executed details that it is one of the master's earlier works, produced before he had adopted his bold and dashing touch. Here, too, we have a full and flowing outline and admirable ease of attitude, but there is no symptom of the master's subsequent abuse of his power, in producing overwhelming masses of flesh and crowds of figures in forced postures. A happy mean is here observed, and there is greater beauty and sentiment than in his later works. The colouring is delicate and harmonious. The weeping Mary Magdalene is a particularly expressive figure.

*104. *Corn. de Vos*, Portrait of a functionary (*knap*, i. e. 'knave') of the Corporation of St. Luke, painted in 1620; the artistically executed cups of gold and silver on the table at which he stands were gifts to the Academy from princes and sovereigns. — 171. *J. Fyt*, Two eagles; 719. *F. Snyders*, Fishmonger's shop; 358. *Valentin*, Card-players; 344. *D. Teniers the Younger*, View of Valenciennes; bust of Philip IV. in front; 314. *Rubens*, The Trinity and two angels with instruments of torture. — A door to the right leads into Room C. (p. 164); another, opposite, into —

Room K., which contains chiefly paintings of the later Flemish school and a few modern pictures. To the left: 384. *P. Thys*, Apparition of the Virgin; 280. *Er. Quellin*, A saint; 39. *J. Cossiers*, Portrait of a physician; 1113, 1111. *Ommeganck*, Landscapes with animals; 436. *Th. van Loon*, Assumption; 178. *H. Govaerts*, Company of archers unveiling the portrait of their captain J. Ch. de Cordes; 491. *Verhaghen*, Hagar and Ishmael; 490. *C. J. Verbruggen*, Flowers; 1081. *W. J. Herreyns*, Crucifixion; 292. *Er. Quellin*, Miracle of St. Hugo. — We now retrace our steps through Room I. to —

Room H. To the left: 381. *Van den Hoeck*, St. Francis: *401. *Van Dyck*, Christ on the Cross, at the foot of which are St. Catharine of Siena and St. Dominic, with a stone bearing the inscription, '*Ne patris sui manibus terra gravis esset, hoc saxum cruci advolvebat et huic loco donabat Antonius van Dyck*', in allusion to the history of the picture, which was executed for the Dominican Nunnery in 1629 (when Van Dyck was in his 30th year), at the dying wish of the artist's father. — 336. *F. Snyders*, Dead game; 215. *Jordaens*, Last

Supper; 335. *Snyders*, Swans and dogs; above the door, 707. *Rubens*, Baptism of Christ, with figures over life-size; it has unfortunately been freely retouched. The group of five men dressing themselves, to the right, seems to have been suggested by the celebrated Bathing Soldiers of Michael Angelo. — *403. *Van Dyck*, Entombment: the finely-balanced composition of this expressive picture and its careful execution, in which the effect of brilliant colouring is intentionally renounced, assure it a place among the masterpieces of the first rank. — 706. *Rubens*, Portrait of Gasp. Gevaerts.

*305. *Rubens*, Communion of St. Francis; recalling Carracci's Communion of St. Jerome. The figure of the saint, who is receiving his last sacrament, produces a most painful impression. The picture was painted in 1619, and Rubens's receipt for the price is still preserved ('*seven hondert en vyftig gulden, tot volcomen betalinghe van een stuck schilderye door myne handt gemaeckt*', *i. e.* 'seven hundred and fifty florins, in full payment for a piece of painting done by my hand').

708. *Rubens*, Portrait; 31. *P. Brueghel the Younger*, Bearing of the Cross; 402. Copy after *Rubens* (ascribed to *Van Dyck* in the catalogue, original at Windsor), Portrait of Bishop Malderus of Antwerp (d. 1633); 21. *Th. Boeyermans*, Pool of Bethesda; 734. *Van Dyck*, Portrait of a priest; 221. *Jordaens*, Adoration of the shepherds; 677. *J. Jordaens the Elder*, Family concert; 145. *A. Francken*, Martyrdom of SS. Crispinus and Crispinianus.

Room F. To the left: 329. *D. Seghers*, Ignatius Loyola, in a frame of flowers; 726. *Dav. Teniers the Younger*, The duel; 687-689. *M. Pepyn*, St. Elizabeth (triptych); 108. *C. de Vos*, Adoration of the Magi; *Dav. Teniers the Younger*, 348. Evening, 346. Morning, 347. Afternoon; 186. *A. Goubau*, Piazza Navona at Rome; 727. *D. Teniers the Younger*, Landscape; 710. *Rubens*, Beseeching the help of Christ for the poor and afflicted (sketch); 345. *D. Teniers the Younger*, Flemish tavern. — We now turn to the left to —

Room G. To the left: 641. *B. Breenberg*, Lament over the body of Abel; 54. *J. D. de Heem*, Fruit; 10. *Nic. Berghem*, Italian landscape. — *293. *Rembrandt*, Portrait of Saskia van Ulenburgh, his first wife; according to M. Bode, a repetition with alterations of the famous picture at Cassel (1633), and painted by a pupil.

637. *N. Berghem*, Italian landscape with cattle; 733, *A. van de Velde*, Pleasures of winter (1662); *715. *Sal. van Ruysdael*, Dutch river, with ferry; *349. *G. Terburg*, Mandolin-player; 6. *A. Backer*, Allegory; *188. *Fr. Hals*, Half-length portrait of a fisher-boy (the 'Strandlooper van Haarlem'; painted, according to M. Bode, about 1640); 668. *Karel Dujardin*, Cattle; 399. *W. van de Velde*, Calm sea; 125. *Corn. Dusart*, Interior of a peasant's hut; 294. *Rembrandt*, The little fisher; above, no number, *De Keyser*, Portrait; *295. *Rembrandt*, Portrait of an aged Jew; 502. *J. Wynants* and *A. van de Velde*, Landscape; 11. *G. Berck-Heyde*, Amsterdam with view of

the townhall; 9. *Nic. Berghem.* Plunderers; *189. *Fr. Hals*, Portrait; 222. *J. Jordaens*, Portrait; *407. *A. van Dyck*, Portrait of a girl; the dogs by *Fyt*; 437. *W. van Mieris*, Fishmonger; 321. *Sal. van Ruysdael*, River scene; 319. *Rubens* and *Jan Brueghel*, Pietà; 429. *Van Kessel*, Landscape; 320. *Jac. van Ruysdael*, Landscape (1649), one of the earliest works of the master, and still revealing strong traces of the influence of J. Wynants; 398. *A. van de Velde*, Landscape; 501. *Ph. Wouverman*, Riders resting; 196. *C. Hoeckyeest*, Interior of the Nieuwe Kerk at Delft; above, no number, *K. L.* and *E. J. Verboeckhoven*, Sea-piece.

338. *Jan Steen*, Samson and the Philistines; 466. *Adr. van Ostade*, Smokers (1655); 46. *Alb. Cuyp*, Two riders; 682. *D. Mytens*, Portrait; 503. *Wynants*, Landscape (the figures by *A. van de Velde*); *339. *Jan Steen*, Rustic wedding; 500. *Ph. Wouverman*, Riders resting; 679. *J. Molenaer*, Village festival; 674. *Fr. Hals*, Portrait; 729. *W. van Aelst*, Fruit; 675. *Hobbema*, Mill; 131. *Gov. Flinck*, Portrait-group; 752. *J. Weenix*, Still-life; 657. *Ph. de Koninck*, Portrait; 655. *C. Decker*, Landscape; 26. *J.* and *A. Both*, Italian landscape; 713. *J. van Ruysdael*, Waterfall in Norway; 467. *Is. van Ostade*, Winter scene; 714. *Jac. van Ruysdael*, Storm at sea; 497. *J. Weenix*, Italian harbour; 7. *L. Bakhuysen*, Dutch war-ship; 390. *A. van der Neer*, Landscape by moonlight. — We return through Room F. to —

Room E. To the left: 356. *Theys*, Descent from the Cross; 365. *Van Balen*, John the Baptist preaching; 23. *Th. Boeyermans*, Antwerp as patron of the arts (allegorical composition); 322. *D. Ryckaert*, Village festival; 219. *Jordaens*, Allegory; 658. *A. del Campidoglio*, Fruit; 265. *Murillo* (copy), St. Francis; 653. *De Backer*, Last Judgment; 137, 136, 139, 140. *Amb. Francken*, Triptych, representing the Last Supper, Christ at Emmaus, Melchisedec, SS. Paul and Barnabas. — To the right is —

Room D., which forms with Room B. and A. one large hall. We begin to the right of the portal to Room B. 638. *H. Bosch*, Stations of the Cross; 273. *M. Pepyn*, Crossing of the Red Sea; 229. *A. Key*, Second and third wives of De Smidt. — 112. *Frans de Vriendt*, or *Frans Floris*, Fall of the Angels, painted in 1554, and highly esteemed by his contemporaries.

This extensive work is crowded with figures falling headlong in every conceivable attitude, and is destitute of any depth of perspective. Many of the figures are beautiful, even in their distorted positions. A fly painted on the leg of one of the falling angels has given rise to the absurd story that it was painted by Quinten Massys, and that Floris, whose daughter Massys was wooing, having been deceived by it, was satisfied with this proof of his skill, and gave his consent to the marriage. The name of the painter whose daughter Massys perhaps married (see p. 146) is unknown, while Floris was only 10 years old when Massys died.

228. *A. Key*, Portraits of the De Smidt family; 113. *Fr. de Vriendt (Fr. Floris)*, Adoration of the shepherds; 88. *Mart. de Vos*, St. Luke painting the Virgin; 83-85. *Mart. de Vos*, Parables of the Tribute-money and the Widow's Mite (triptych, 1601). — *357.

Titian, Pope Alexander VI. presenting the Bishop of Paphos, a member of the noble family of Pesaro, to St. Peter, on the appointment of the bishop as admiral (painted about 1503; the heads freely restored). — 135. *A. Francken*, Feeding of the Five Thousand; 183. *J. Gossaert* or *Mabuse*, Madonna and Child.

**244, 246-249. *Quinten Massys*, The dead Saviour, a scene (technically termed a 'Pietà') between the Deposition from the Cross and the Entombment. It was formerly an altarpiece in the cathedral, completed in 1508, and is universally regarded as the master's *chef d'oeuvre.*

Central Picture. The funeral cortège is represented as halting at the foot of Mt. Calvary, whilst on its way from the Cross to the Sepulchre. The dead Saviour is partly supported by Nicodemus, on whose right Joseph of Arimathæa supports the head with one hand, while with the other he removes the remaining shreds of the crown of thorns. The mother in an agony of grief kneels near the body of her Son, and is supported by St. John. On the left Mary Magdalene, to her right Salome. The corpse itself bears evident traces of the master's anxiety to attain anatomical accuracy. Its attitude is rigid, the countenance distorted by the pangs of the death-struggle. The face of the Virgin is almost as pale as that of the dead body itself. The man with the turban, bearing the crown of thorns, appears rather indignant than mournful. The expression of Joseph of Arimathæa is that of pain mingled with benevolence. St. John has the rigid and almost square features, disfigured by grief, which had become the usual type of the apostle in the earlier period of art.

The Wings, which are less satisfactory than the central picture, represent the martyrdom of St. John the Baptist and St. John the Evangelist. In the former Herod is represented banqueting in an open hall, whilst the daughter of Herodias brings in the head of the Baptist. The task of depicting frivolity and vanity in the countenances of the king and the hardened mother, contrasted with an expression of greater feeling in the daughter, has evidently been attempted by the master, though not very successfully. The motion of the girl, intended to be light and elastic, is hard and forced. Some of the heads, however, are admirably finished. — The other wing represents St. John in the cauldron of boiling oil. The executioners, in the costume of Flemish peasants, with their sun-burnt, muscular arms, are attending actively to the fire. In the background the Emp. Domitian appears, mounted on a white horse, and attended by eight horsemen.

649-651. *P. Claessens*, Crucifixion, Bearing of the Cross, Resurrection; 464. *B. van Orley* and *Joach. Patinir*, Adoration of the Magi. — We turn to the right to —

Room C. On a stand in the centre, 280-210. *Lucas van Leyden* (?). Adoration of the Magi; on the right wing St. George, on the left wing the donor.

*530, 531, 255, 256. Four admirable little pictures on two diptychs, almost resembling miniatures. On one of them Mary is represented with a lofty and rich crown, standing in the interior of a Gothic church; on her right arm the Child half wrapped in the swaddling-clothes. On the back, the Saviour in a white robe with the letters *Alpha* and *Omega*, and *P* and *F (Pater et Filius)* on a ground of red tapestry; beneath are the armorial bearings of the two donors, date 1499. The other diptych bears the portraits of the donors, Abbots of the Cistercian Monastery of Les Dunes near

Bruges. These works were formerly attributed to *Memling*, but are now believed to have been executed by *Cornelius Horebout*, a master who flourished at Bruges about the end of the 15th century.

180, 181. *Mabuse*, The just judges, Ecce homo.

To the left of the door to Room B. (p. 163): 199. *Hans Holbein the Younger*, Portrait; 243. *Quinten Massys*, Mary Magdalene with the box of spikenard; *411. *Jan van Eyck*, Madonna in a blue robe, and the Child in her arms playing with a rosary; to the right a fountain; her feet rest on rich drapery held by two angels behind her. The picture, which bears the painter's name and motto, and the date 1439, resembles the so-called Madonna of the Seminary in the Archiepiscopal Museum at Cologne. 132. *J. Fouquet* (early French school), Madonna and child; *5. *Antonello da Messina* (or rather *Memling?*), Portrait. — 33. *Fr. Clouet* (1510-1572; a French artist, who followed the Flemish school of painting), Portrait of Francis II. of France when Dauphin; 124. *A. Dürer* (?), Portrait in grisaille of the Elector Frederick III. of Saxony. *396. *Roger van der Weyden*, Annunciation, a small picture of most delicate execution, formerly in the Convent of Lichtenthal near Baden-Baden, once erroneously attributed to Memling (under glass). 253. *School of Roger van der Weyden*, A canon of St. Norbert; 28. *Dierick Bouts* (?), Madonna; 47. *Herri met de Bles*, Repose on the flight into Egypt; 203. *Lucas van Leyden*, Saul and David.

*393-395. *Roger van der Weyden*, Sacrament of the altar, flanked by two wings representing the six other Romish sacraments (to the right, Ordination, Marriage, Extreme Unction; to the left, Baptism, Confirmation, Confession).

The scene is in a spacious Gothic church, the architecture of which seems to unite the groups. This picture, the gem of Burgomaster Van Ertborn's collection (p. 158), is brilliantly executed. The crucifixion in the foreground introduces an effective dramatic element into the picture; and the spectator can hardly fail to sympathise with the distress of the women mourning there, as well as with the holy joy which lights up the features of the dying persons receiving the extreme unction. The angels above the various groups, robed in symbolical colours, are particularly well drawn.

387. *Gerard van der Meire* (?), Christ in the tomb; *410. *Jan van Eyck*, St. Barbara, an unfinished sketch of great beauty (1435); 204, 205, 206. *Lucas van Leyden*, SS. Luke, Mark, and Matthew; 250. *Quinten Massys*, Head of Christ; 3. *Fra Angelico da Fiesole*, St. Ambrose refusing Emp. Theodosius admission to the church at Milan on account of the massacre at Thessalonica; 64. *Joach. Patinir*, Landscape, with the Flight into Egypt; 29. *Dierick Bouts* (?), St. Christopher; 223. *Justus van Ghent* (?), Adoration of the shepherds; 462. *B. van Orley*, Portrait; 383-385. *Gerard van der Meire*, Bearing of the Cross (winged picture); 254. *School of Roger van der Weyden*, Portrait of a member of the Croy family; 341. *L. Lombard*, Portrait; 397. *Roger van der Weyden* (?), Portrait of Philip the Good of Burgundy (under glass); 42. *L. Cranach the Elder*, Adam and Eve; *241, *242. *Quinten Massys*, Christ and Mary, two heads remarkable

for their beauty and dignity, once erroneously ascribed to Holbein (replicas in the London National Gallery); *4. *Antonello da Messina* (one of the first Italian masters to adopt Van Eyck's method of painting in oil), Mt. Calvary, Christ on the Cross with the malefactor at each side; in the foreground SS. Mary and John. The picture (which bears the date 1475) presents a curious combination of the Flemish minuteness of detail with Italian forms. 257-260. *Simone Martini of Siena* (d. 1344), Annunciation in two sections, Crucifixion, and Descent from the Cross, formerly at Dijon; 412. Good copy after *Jan van Eyck*, Virgin with the Canon de Pala (original in the museum at Bruges, p. 20); 224. *Justus van Ghent* (?), Sacrament of the altar; 264. *Jan Mostert*, Portrait; 179. *Mabuse*, The four Maries and John coming from the Sepulchre; 198. *Holbein* (?), Portrait of Erasmus; 263. *Jan Mostert*, Portrait; *43. *L. Cranach the Elder*, Caritas; 244. *Quinten Massys* (?), The Miser; 386. *Gerard van der Meire* (?), Crucifixion; 25. *H. Bosch*, Temptation of St. Anthony. — We return through Room B. to —

Room A. To the right: 371. *Michael van Coxie*, Martyrdom of St. Sebastian; 77-80. *Mart. de Vos*, Christ convincing the doubting Thomas, on the wings the Baptism of Christ and the Beheading of John the Baptist; 741-745. *B. van Orley*, Last Judgment, on the wings the Seven works of mercy; 576-580. *Unknown Master*, Large triptych, in the middle St. Eligius, the apostle of Antwerp, preaching; 374, 375. *M. van Coxie*, Martyrdom of St. George; 72-76. *M. de Vos*, Triumph of Christ; 698. *P. Pourbus*, Gilles van Schoonbeke.

From Room A. we enter the so-called *Historical Section*, see p. 159.

Room O. To the right: 413-424. Worship of the Lamb without spot, old copy of the part of the picture by the brothers *Van Eyck* now at Ghent; 684. *G.* and *B. Peeters*, Battle of Calloo (1638); 720. *Hub. Sporckmans*, The town of Antwerp petitioning Emperor Ferdinand to re-open the Schelde for navigation, large allegorical painting; 735. *Nic. van Eyck*, a Parade of the city militia in the Place de Meir.

Room P. contains almost exclusively modern views of Antwerp. 1005. *Bossuet*, Fish-market in Antwerp; 1042. *A. de Keyser*, The Steen in the year 1875; 1024. *F. de Braekeleer*, Destruction of the Porte St. Georges; 1027. *F. de Braekeleer*, The citadel after the bombardment of 1832; 1025. *F. de Braekeleer*, Destruction of the Porte Kipdorp; 1147. *Ph. van Brée*, Ruins of the warehouses after the conflagration of 1830; 1125. *J. Ruyten*, The Canal aux Charbons in the year 1875; 1108. *R. Mols*, Harbour of Antwerp in the year 1870 (seen from the Vlaamsch Hoofd); 639. *P. J. Bout*, Quay with the old crane of Antwerp in the 17th century. — We return through Room O. into —

Room N., which contains, besides views of old Antwerp, a number of portraits by unknown masters. To the left of the door into Room J.: 277. *Rob. Peril*, Entry of Charles V. and Pope Clement VII. into Boulogne in 1530, huge painted wood-cut; 1078. *Herreyns*, Portrait of Jac. de Buc; 271. *J. Peeters*, The Schelde at Antwerp in winter; 635. *Unknown Artist*, Burning of the Hôtel de Ville of Antwerp in 1576; 607. *P. Goetkint* (end of the 16th cent.), Destruction of the old citadel of Antwerp; 636. *Unknown Artist*, Reception of Marie de Médicis at Antwerp (1631); 681. *Jan Mostert*, View of the old Hôtel de Ville at Antwerp, with the Trial of Christ; 633. *Unknown Artist*, View of old Antwerp.

Through Room J. (p. 159) we reach the *Gallery of Modern Paintings (Musée Moderne).*

Room Q. 1531. *Madou*, Young man offering a girl a necklace; 1157. *Van Kuyck*, Stable; 1059. *Dell' Acqua*, The bride's jewels; 1103. *Marinus*, Episode in the inundation of the Meuse district in 1872; 1059. *Douzette*, Winter-scene by moonlight; 1073. *Gérard*, Wedding-guests; 1182. *Wauters*, On the Kasr-el-Nil in Cairo; 1063. *Fourmois*, Scene in the Ardennes, near Dinant; 1012. *Clays*, Sea near Dort; 1520. *Dyckmans*, Blind beggar; 1140. *Van Beers*, Portrait of Benoit, the musician; 1013. *Cleyhnens*, Interior; 1183. *Wiertz*, Contest for the body of Patroclus; 1119. *Plumont*. Crossing a bridge; 1134. *Stobbaerts*. Dogs; 1120. *Portaels*, Hendrik Conscience; 1131. *Stevens*, In despair; 1170. *Verlat*, The painter Lies; 1070. *Geeraerts*, Interior of the Dominican church at Antwerp; 1098. *Lies*, Prisoners of war; 1029. *H. de Braekeleer*, Tavern at Antwerp; 1099. *Lies*, 'The foe is coming'; 1110. *Munthe*, Winter scene; 1184. *Wiertz*, Portrait of M. Constantin van den Nest; 1100. *Lies*, Albrecht Dürer crossing the Rhine; 1083. *Koekkoek*, Scene near Cleves; 1106. *Minguet*, Interior of Bruges Cathedral; 1045. *A. de Knyff*, Village of Chaslepont; 1035. *De Bruycker*, Afternoon coffee; 1161. *Van Regemorter*, Quarrel over cards; 1028. *Braekeleer the Younger*, The young artist.

Room S. 1047, 1048. *Latour*, The artist and his wife; 1172. *Verlat*, Buffalo and lion fighting; 1500. *Achenbach*, Harbour of Ostend; 1171. *Verlat*, Rising in Antwerp on Aug. 24th, 1577; the shattered statue of the Duke of Alva being dragged through the streets; 1105. *Meyers*, On the banks of the Schelde; 1166. *Verboeckhoven*, Sheep and hens.

Room T. 1127. *Schaefels*, Battle of Trafalgar; 1511. *Calame*, The Weiterhorn; 1527. *Jacobs*, Porte d'Aval at Etretat (Normandy); 1009. *Carpentier*, Episode during the Vendean war; 1006. *Bource*, Return from fishing; 1087. *Lamorinière*, Landscape; 1094. *Leys*, Flemish wedding in the 17th cent.; 1180. *Wappers*, Mother and child; 1133. *Stobbaerts*, Leaving the stable; 1130. *Somers*, The proof; 1102. *Linnig*, Workshop of the Antwerp coppersmith Geert de Winter; 1114. *Ooms*, Philip II. paying the last honours to Don John of Austria; 1501. *Bendemann*, Penelope; 1519. *Verbeeckhoven*, On the way to market; 1072. *Geets*, Joanna the Mad of Castile; 1533. *Navez*, Holy family; 1093. *Leys*, Rubens at a fête held in his honour at Antwerp; 1537. *Portaels*, Judith; 1148. *Van der Ouderaa*, Judicial satisfaction.

Room U. 1509. *Braekeleer*, Village-school; 1122. *Rosseels*, Neighbourhood of Waesmünster; 1142. *Van Brée*. Death of Rubens (painted in 1827); 1019. *De Block*, Closing of the school; 1108. *Verhaert*, Fishwife; 1036. *De Caisne*, Mater Dolorosa; 1129. *Somers*, The librarian; 1179. *De Vinck*, The Netherlandish nobles before Margaret of Parma; 1014. *Col*, The barber's shop; 1181. *Wappers*, The brothers De Witt awaiting in their prison the entrance of the mob (p. 250); 1024. *Braekeleer*, Plundering of Antwerp by the Spaniards (1576); 1121. *Robbe*, Landscape; 1021. *A. de Braekeleer*. Smithy; 1008. *Cap*, Episode from the Belgian national festival of 1880; 1160. *Van Luppen*, Autumn scene; 1165. *Verboeckhoven*, Cattle (life-size); 1003. *Beaufaux*, The daughter of Herodias waiting for the head of John the Baptist.

Room V. 1052. *Farasyn*, Fish-market in Antwerp; 1505. *Cabanel*, Cleopatra; 1001. *Asselberghs*, Sunset; 1171. *Verlat*, Madonna and Child with the four Evangelists; 1055. *De Schampheleer*, View of Gouda; 1173. *Verlat*, Cart and horses; 1037. *De Caisne*, Guardian Angel (his last work, unfinished); 1513. *N. de Keyser*, Charles V. liberating Christian slaves on the capture of Tunis; 1555. *Wappers*, The Shulamite maiden (from the Song of Solomon); 1511. *Robert-Fleury*, The dead body of Titian in the Palazzo Barbarigo at Venice; 1044. *N. de Keyser*, Bull-fight; 1159. *Van Lerius*, Lady Godiva riding through the streets of Coventry; 1158. *Van Kuyck*, Woodcutter; 1018. *De Bièfve*, The Compromise of the Netherlandish nobles in 1566 (p. 92).

Room W. Mostly portraits. 1552. *Begas*, Peter v. Cornelius; 1502. *Bendemann*, Portrait of himself; 1542. *Robert-Fleury*, Portrait of himself; 1526. *Ingres*, Portrait of himself; 1503. *Cabanel*, Portrait of himself; 1515. *Portaels*, Delaroche, the painter; 1554. *Bendemann*, Portrait of the painter Schadow. — Above the door: 1535. *Overbeck*, Christ escaping from his persecutors; 1532. *Al. Robert*, Por-

trait of the painter Madou; 1512. *Rubio*, Portrait of the painter Calame; 1553. *Schadow*, Caritas; 1528. *Joors*, Portrait of the painter Jacobs; 1531. *Navez*, Portrait of himself; 1511. *N. de Keyser*, Portrait of himself; 1550. *Verboeckhoven*, Portrait of himself.

The **Park of the Palais de l'Industrie** (Pl. B, 6; adm. 1 fr.; band on Mon. and Thurs. 8-10, Sun. 3-5 p.m.), adjoining the Place du Peuple on the S., occupies the site of the old S. citadel, built by the Duke of Alva, of which only a few scanty traces now remain. The proximity of the Schelde and the cool breeze which sets in with flood-tide make this park a charming promenade for summer-evenings. An avenue leads from the entrance to the N. portion of the International Exhibition of 1885, which has been left standing, and in which the band plays in bad weather. The *Tonkin House*, built by the French government for the accommodation of the productions of the French colonies during the exhibition, now contains the *Musée Commercial, Industriel, et Ethnographique*. The building is noteworthy but the collections are of little interest. In the neighbourhood is a genuine Dutch tavern, with the announcement 'Hier tapt man Winterbier van Oppuirs'. — The park is skirted by the Rue Kroonenburg (Pl. B, 5), at the W. end of which, near the Schelde, once stood the castle of Kroonenburg, which marked the N.W. limit of the German empire.

Near the centre of the present town, surrounded by the most fashionable new streets, lies the **Public Park** (Pl. C, D, 4). It occupies the site of an old lunette, the moats of which have been converted into an ornamental sheet of water, spanned by a chain-bridge (view). In the W. angle of the Park is a statue of the painter *Quinten Massys* (Pl. D, 4), by H. de Braekeleer, erected in 1883. From this point the Avenue Rubens leads to the statue of the painter *Hendrik Leys*, by J. Ducaju, in the Avenue Louise Marie, in which (to the N.E.) there is also a large Jesuit convent, with a school and church. — The Avenue Rubens proceeds thence to the monument (by Jul. Pecher) erected in 1886 to the painter *Jac. Jordaens* (Pl. C, 5). — The Avenue Van Eyck leads to the *Place Loos* (Pl. D 5). The space in front of the church of St. Joseph (see p. 169) is embellished with the **Monument Loos**, erected in commemoration of the destruction of the old fortifications, which were built during the Spanish domination and existed down to 1859. It consists of a statue of Antwerpia on a lofty base, surrounded with figures representing commerce and navigation. In front is a marble bust of Burgomaster J. F. Loos (1848-62). The monument was designed and executed by *Jules Pecher*. — Opposite, at the corner of the Avenue Quentin Massys and the Avenue Plantin (Pl. D, 4), is a magnificent house in the Flemish style, recently erected for M. René Moretus de Theux (comp. p. 154) from the designs of *J. Stordiau*. The medallions on the façade represent distinguished men connected with the history of the Plantin printing-house.

Between the Avenue Moretus, which leads hence to the E., and the Avenue Charlotte, leading to the S.E., rises the new CHURCH OF ST. JOSEPH (Pl. D, 5), a Romanesque building by *Gife*. The interior contains fine altars and a handsome pulpit, and is adorned with stained glass and frescoes of the Passion, the latter by *Hendricks*. At the point where the Avenue Moretus meets the Boulevard Léopold rises the *Monument of Van Schoonbeke* (Pl. D, 5), one of the most distinguished citizens of Antwerp in the middle of the 15th century. In the Boul. Léopold, opposite the end of the Avenue Charlotte, is a colossal statue, designed by Ducaju, of *Boduognatus*, a Belgian chief, who opposed the invasion of Julius Cæsar.

The Boulevard Léopold ends on the S.W. at the Chaussée de Malines, opposite the entrance to the **Pépinière** (Pl. D, 6), or arboricultural garden, which has been converted into a pleasant park, in the English style, by Keilig, who laid out the grounds at the Bois de la Cambre, near Brussels (p. 115). The new *Basilique du Sacré Coeur*, in the adjacent Avenue de Mérode, built by Bilmeyer and Van Riel, contains some stained-glass windows by L. Lefèvre of Paris and an altar by Armand Calliat of Lyons.

To the N.E. of the park, behind the Station de l'Etat, lies the ***Zoological Garden** ('*Dierentuin*'; Pl. D, 3, 4), which is entered from the Rue Carnot. It was founded in 1843 and then lay outside the town, between it and the suburb of Borgerhout. It is one of the best in Europe (admission 1 fr.). Concerts in summer on Sun., Tues., and Thurs. afternoons or evenings. The carnivora are fed daily at 5 p.m. (Sat. excepted), the seals at 11 a.m. and 4 p.m. — *Panorama of the Battle of Wörth* (Pl. D, 4), see p. 138. — The old E. suburb of BORGERHOUT is adorned with a *Statue of Carnot*, defender of the city in 1811, situated in the *place* of the same name (Pl. E, 3). To the N. is a large *Hospital* (Pl. E, 2).

Visitors who wish to inspect the new and formidable circumvallation of Antwerp may make use of one of the tramway-lines which connect the interior of the city with the various gates, *e.g.* the *Porte de Malines* (in the former suburb of Berchem, Pl. E, 7), which is itself interesting in an architectural point of view.

The influence of the tide is perceptible on the Schelde a long way above Antwerp, and at the city the difference between high and low water amounts to 12-25 ft. ('Bisque die refluo me flumen Scaldis honorat'). Along the river extend the handsome and busy ***Wharfs**, or *Quais*, which have undergone since 1881 a process of complete reconstruction and extension. The river, the width of which at Antwerp formerly varied from 900 to 2000 ft., has been confined to a channel with a uniform width of 1150 ft. and a uniform depth of 25 ft. These alterations, the total cost of which is estimated at 38,275,000 fr. (1,530,000 *l.*), have, along with the new Docks, made Antwerp one of the first harbours in the world. The quay-frontage is upwards of 2 M. long. The steamers and mer-

chantmen receive and discharge their cargoes with the aid of gigantic and noiseless hydraulic cranes, which transfer the goods directly to or from the railway-trucks. The cranes are worked by a subterranean aqueduct, which is also used in opening and shutting the sluice-gates, in shunting the trains, etc. There are two engine-houses in connection with the aqueduct, one at the N. and one at the S. harbour.

Along the quays lie the steamers of the regular lines, which ply at fixed intervals and to definite ports. Among the most interesting are the gigantic transatlantic liners 'Friesland', 'Noordland', and 'Westernland', belonging to the *Red Star Line*, which lie at the Quai du Rhin (Pl. B, 1, 2). Tickets (50 c.) admitting visitors to inspect the interior are granted on application at Rue des Peignes 22 (Pl. B, 4). The fine new steamers of the North German Lloyd, plying to Shanghai and to Sydney, lie at the Quai Van Dyck (Pl. B, 3, 4).

The picturesque appearance of the town as viewed from the river has unfortunately been much altered by the recent improvements. Almost the only older buildings that have been left standing are the Porte de l'Escaut and the Steen.

The **Porte de l'Escaut** (Pl. B, 4), a gateway designed by *Rubens* and adorned with sculptures by *A. Quellin*, has been removed from its position on the Quai van Dyck to the Quai Plantin, a little lower down; it bears an inscription dedicated by the '*Senatus Populusque Antwerpienses*' to the '*Magnus Philippus*' (1624). This prince was Philip IV., great-grandson of the Emp. Charles V., who reigned from 1621 to 1665, and under whom Spain entirely lost her prestige, having been deprived of Portugal in 1640, and finally of the Netherlands in 1648. A stone staircase ascends opposite this gateway to the more southerly of the two **Promenoirs,** which overhang the now inaccessible Hangard and afford an extensive view of the busy shipping in the Schelde, as well as of the Steen (see below), the cathedral (p. 141), and the Boucheries (p. 148). The ascent to the N. Promenoir from this side leads through the Steen.

The **Steen** (Pl. B, 3) originally formed part of the Castle of Antwerp, which remained in the hands of the lords of the soil till 1549, when Charles V. made it over to the burghers of Antwerp. It was afterwards the seat of the Spanish Inquisition. An addition was built in 1889 on the N., in the style of the original.

The interior is occupied by the *Museum van Oudheden* (daily, 10-4, Sun. and Thurs. free, other days 1 fr.; stick or umbrella 10 c., candle for dungeon 10 c.; catalogue 1½ fr., to the Egyptian section ½ fr.), a collection of antiquities and curiosities from Roman times till the 18th cent., handsome furniture of the 15th-17th cent., weapons, ivory and wood-carvings, ornaments, glass (manufactured in Antwerp after Venetian patterns), porcelain, coins, tapestry, costumes, ancient prints, engravings, and old views of Antwerp. The dungeons, 'oubliettes', etc., still bear sombre witness to its former history. The old chapel is also extant. In a forecourt surrounded by a tasteful railing are columns, altars, tombstones, etc.

The ***Docks** (Pl. B, C, 1, 2; visit by steamer see p. 137) lie at the N. end of the town and cover an area of upwards of 250 acres. They are bordered by an extensive net-work of railways, by which about 2500 trucks leave Antwerp harbour daily for different parts of Europe.

The Quai Jordaens (Pl. B, 2, 3) leads to the two older basins, the Grand and Petit Bassin, constructed by Napoleon (1804-13), at a cost of 13 million francs, in consequence of a decree of 21st July, 1803, constituting Antwerp the principal naval station of the N.W. coast of France. The small dock is capable of containing 100, and the large one 250 vessels of moderate tonnage. The accommodation afforded by these docks proving insufficient, the Bassin du Kattendyk, 770 yds. long and 110 yds. wide, was constructed in 1859-60; it is connected with the river by a sluice and with the Grand Bassin by the *Bassin de Jonction*, added in 1869. To the N. of the sluice are several *Cales Sèches*, or dry docks, connected with the Bassin du Kattendyk by sluice-gates. In the angle between the N. end of the Kattendyk and the dry docks (Pl. B, 1; leave the harbour-steamer at station 5 and cross the bridge) was situated the factory of *Corvillain*, the explosion in which on Sept. 6, 1889 wrought such terrible havoc. — To the N.W. are the *Bassin Africa* and *Bassin America* (with enormous cylindrical petroleum-tanks). The view from this point of the entire length of the quays as far as the S. harbour conveys an excellent idea of the enormous extent of the port and its dependencies. To the E. of the Bassin du Kattendyk lie the *Bassin Mexico*, the *Bassin de la Campine*, and the *Bassin Asia*, all of large dimensions.

The Docks are surrounded with large warehouses, one of which, the Maison Hanséatique, possesses considerable historical interest. This massive and venerable building, 265 ft. long and 213 ft. broad, erected in 1564-8 from the plans of *Cornelis de Vriendt*, stands between the two older docks and was originally employed as the warehouse of the Hanseatic cities. It bears the inscription: Sacri Romani Imperii Domus Hansæ Teutonicæ, with the armorial bearings of the three cities of the League. It is named the '*Osterlingshuis*' by the Flemings. In 1863 it was ceded by the Hanseatic towns to the Belgian government, as an equivalent for all river-dues exigible from their vessels. — The largest warehouse is the Entrepôt Royal (Pl. C, 3), to the E. of the Grand Bassin, erected in 1829-32 at a cost of 3,680,000 fr. as a royal custom-house and bonded warehouse, but purchased by the town for 3½ million francs. The powerful steam-elevators here are interesting.

A good survey of Antwerp is obtained from **Vlaamsch Hoofd,** or *Tête de Flandre* (*Restaurant Kursaal; Belvedere*, farther down), on the left bank of the Schelde, to which a steamer crosses every ¼ hr. (Pl. B, 3). Tickets (15 c.) obtained under the Promenoirs of the Quai Van Dyck. Napoleon considered this a more advantageous

site than that of Antwerp, and proposed building a town here. — Pleasant walk downstream on the dyke between the Schelde and the polder. Railway through the *Waesland* to *Ghent*, see p. 63.

During the siege of Antwerp in 1832 (p. 139) the Dutch cut through the dyke above Vlaamsch Hoofd, thereby laying the whole of the surrounding country, even the high-road, under three feet of water, so that no vehicle could reach the tête-de-pont of Antwerp. Twelve Dutch gunboats cruised over the polders or fields, which lie much lower than the sea-level. In this condition the environs remained for three years. The soil, covered with sea-sand by the action of the tides, and impregnated with salt, was rendered quite unfit for cultivation, and in many places resembled the sea-shore. The restoration of the dyke alone cost 2,000,000 fr.

The *Polygone de Brasschaet* (steam-tramway, p. 137, No. 12), a large artillery-range, 10 M. to the N.E. of Antwerp, may be visited only with permission of the minister of war.

About 21 M. to the N.E. of Antwerp and about 10 M. from Turnhout (p. 135; steam-tramway, p. 137, No. 10), lies **Hoogstraten** (*Hôtel de la Campine*), a village with 2000 inhab., the centre of the *Campine Anversoise*, or moorland district round Antwerp (see below). The late-Gothic *Church of St. Catharine* is an interesting brick building of the first half of the 16th century. The choir and transept contain beautiful stained glass of 1520-50, restored in 1846; fine stalls; and the alabaster tomb of Count Lalaing-Hoogstraten (d. 1540), the founder of the church, and his wife. The *Hôtel de Ville*, dating from the end of the 16th cent., is a plain brick structure in the Renaissance style. The old *Château*, now a poor-house, lies on the brook *Marck*, a little to the N. of the village.

16. From Antwerp to Rotterdam.

a. *Railway Journey.*

59 M. Railway in 3½-4 hrs.; fares 8 fr. 90, 6 fr. 70, 4 fr. 75 c. (or 4 fl. 75, 3 fl. 75, 2 fl. 45 c.). The only points of interest on the line are the handsome bridges over the Hollandsch Diep, the Maas at Dordrecht, and the Lek at Rotterdam.

The train starts from the central station, traverses the suburb of *Borgerhout*, passes the station *Anvers-Dam*, near the docks, and intersects the new fortifications. 7 M. *Eeckeren*, with numerous villas of well-to-do Antwerp merchants. We then traverse the monotonous moorlands of the *Campine Anversoise*. 7½ M. *Cappellen*, also with several country-seats. About 3½ M. to the N.W., just beyond the Dutch frontier, lies the village of *Putten*, in the churchyard of which is buried *Jacob Jordaens* (d. 1678), the painter, who was denied a grave within the territory of Antwerp owing to his having been a Protestant; the old tombstone is still preserved, and a bronze bust by Lambeaux was set up in 1877. — 13 M. *Calmpthout*. — 18 M. *Esschen* (Belgian custom-house).

23 M. **Roosendaal,** the seat of the Dutch custom-house, and junction for the Breda and Flushing line (R. 35).

The railway next traverses a wooded district. — 28 M. *Oudenbosch*, with a new domed church; 33 M. *Zevenbergen*. — (The Belgian Grand Central Railway goes on to the *Moerdyk* on the Hollandsch Diep.) — 38 M. *Lage-Zwaluwe*, where the line joins the Maastricht-Rotterdam Railway, see p. 376. Branch-lines also run hence to the

Moerdyk, and viâ *Geertruidenberg*, *Waspik*, *Kaatsheuvel-Capelle*, and *Waalwyk* to *Vlymen*, whence a diligence plies to S'Hertogenbosch (p. 360).

b. *Steamboat Journey.*

STEAMBOAT on Tues., Thurs., and Sat. in 9 hrs. (2½ or 1½ fl.) from the Quai Van Dyck (Pl. B. 3), morning tide. The steamers are well fitted up, and provided with restaurants. Agents at Antwerp, *Van Maenen & Vandenbroeck*, Quai St. Aldegonde 38 (Pl. B, 2); at Rotterdam, *Verwey & Co.*, Boompjes (Pl. F, 3). — In stormy weather the voyage is rough at places.

The STEAMBOAT threads its way between the nine islands forming the Dutch province of ZEELAND, the character of which is indicated by its heraldic emblem of a swimming lion, with the motto: *Luctor et Emergo*. The greater part of the province, probably formed by the alluvial deposits of the Schelde, which here enters the sea, lies considerably below the sea-level, the only natural elevation being a few dunes, or sand-hills on the W. coast of the Islands of Schouwen and Walcheren. The rest of the province is protected against the encroachment of the sea by vast embankments, the aggregate length of which extends to 300 M. The land is extremely fertile and admirably cultivated, producing abundant crops of wheat and other grain.

Immediately after the departure of the steamboat, the passenger obtains a final view of Antwerp, extending in a wide curve along the bank of the Schelde. To the W. of the docks rises *Fort Austruweel* or *Oosterweel*.

Near the docks, in 1831, Lieutenant van Speyk, a gallant Dutch naval officer, sacrificed his life in vindication of the honour of his flag. A storm had driven his gunboat on shore, and a crowd of Belgians immediately hastened to the spot to secure the prize, calling on the commander to haul down his colours and surrender. The devoted Van Speyk, preferring death to capture, fired his pistol into the powder-magazine, which exploded instantaneously, involving friends and foes, as well as himself, in one common destruction.

Farther on, *Fort Calloo* rises on the left and *Fort St. Philippe* on the right. At this point, between Calloo on the left and *Oorderen* on the right bank, Duke Alexander Farnese constructed his celebrated bridge across the Schelde, in 1585, during the siege of Antwerp (see p. 139). All communication between the besieged and their confederates in Zeeland was thus entirely broken off. The citizens used every means in their power to destroy this formidable barrier, which was defended by numerous guns. After many fruitless attempts, the fire-ship of the Italian engineer Giambelli at length set the bridge on fire, and blew up a portion of it so unexpectedly that 800 Spaniards lost their lives. The besieged, however, were not in a position to derive any advantage from this signal success, and their auxiliary fleet anchored below Fort Lillo was too weak to attack the enemy single-handed. The damage to the bridge was speedily repaired, and Antwerp, notwithstanding a most obstinate defence, was shortly afterwards reduced by famine. — *Fort Frédéric* is now seen on the right. On the left, lower down, lies *Fort Lief-*

kenshoek, on the right *Fort Lillo*, both retained by the Dutch till 1839 (comp. p. xix). Then, on the left bank, *Doel*, a little beyond which is the Dutch frontier.

The first Dutch place at the entrance to the *Kreekrak*, a narrow branch of the Schelde which was filled up when the railway embankment was constructed (p. 246), is *Fort Bath*, where the English fleet landed in 1809. The steamer continues to skirt the S. coast of the island of *Zuid-Beveland*, and at *Hansweerd* turns to the right into the *Zuid-Beveland Canal*, which intersects the island, having been constructed in 1866 to compensate for the filling up of the Kreekrak. The E. coast of the island of S. Beveland, called the '*Verdronken Land*' (literally 'drowned land'), once a fertile tract, was inundated in 1532 by the bursting of a dyke, when 3000 persons are said to have perished. At the N. end of the canal, which is 5 M. in length, and is crossed by the railway to *Goes* (p. 245), lies *Wemeldingen*, the landing-place for Goes. At *Yerseke*, 3 M. to the E., oyster-breeding is carried on with success.

The steamer now traverses the broad expanse of the *Ooster-Schelde* in a N. direction, and enters the narrow *Canal de Keeten*, which separates the islands of *Tholen* and *Duiveland*. To the right, at the entrance, lies *Stavenisse*, the landing-place for *Tholen*, a small town on the E. side of the island, connected with Bergen op Zoom by ferry and steam-tramway (p. 246). The old church of Stavenisse contains the marble monument of Jerome van Tuyll (1669; by Verhulst). The vessel next touches at *Zype*, on the left, at the end of the canal, whence an omnibus runs to **Zierikzee** *(Hôtel Van Oppen)*; the lofty square tower of the cathedral (begun in 1454 by Keldermans, p. 244; still unfinished) is a conspicuous object. From Zierikzee we may visit *Brouwershaven*, another small town with an interesting church, a pretty weigh-house in the Flemish Renaissance style (1599), and a statue of the popular poet *Jacob Cats* (1577-1660). — To the right is the island of *Philippsland*.

In 1575 the Canal de Keeten was the scene of a famous exploit by 1700 Spanish volunteers under *Requesens*, the successor of the Duke of Alva, who crossed it with intrepid bravery, partly by wading and partly by means of small boats, notwithstanding the incessant and galling fire of the Flemish defenders of the island, many of whom crowded round the assailants in boats. The capture of Zierikzee was the reward of this determined attack.

We now quit the ramifications of the Schelde, and enter those of the Maas, the first of which is the *Krammer*, and the next the *Volkerak*. The towers of *Nieuwe-Tonge* and *Oude-Tonge* are now visible to the N.E. The right bank belongs to Brabant, the left to Holland. The entrance to the *Hollandsch Diep*, as this broad arm is named, is defended by two blockhouses, *Fort de Ruyter* on the right, and *Fort Ooltgensplaat* on the left. **Willemstad,** a fortress with walls and ramparts erected by Prince William I. of Orange in 1583, next becomes visible. In 1792 it was bombarded by the French for a fortnight without success.

The steamer traverses the Hollandsch Diep for some distance. The water here is sometimes pretty rough. Nearing the *Moerdyk* (p. 172), we obtain a view of the handsome railway-bridge which crosses the Diep from the Moerdyk to *Willemsdorp* (see p. 376).

The steamer now turns to the left into the *Dordsche Kil*, a very narrow branch of the Maas. In 1711, John William, Prince of Orange, was drowned in crossing the Diep at the Moerdyk, when on his way to the Hague to meet Frederick William I. of Prussia, with a view to adjust the difficulties of the Orange succession. Soon after we enter the broad *Merwede* (p. 374). Numerous wind-mills and tall chimneys are now observed, the latter belonging chiefly to saw-mills and cement works. Before reaching Dordrecht the steamer passes below the railway-bridge mentioned at p. 376.

Dordrecht, with its lofty church-tower, see p. 376.

The steamer (to Rotterdam 1 hr.) now leaves the Merwede and enters a side-channel called *De Noord*. On the right are *Alblasserdam*, with large ship-building yards, and *Kinderdyk*, with ship-building yards and iron foundries. At the latter the Nord unites with the Lek, which now resumes the name of Maas. To the right, *Krimpen*, with a pointed spire; left, *'t Huis ten Donk*, a handsome country-house surrounded with trees; left, *Ysselmonde* (p. 378), with its castle; right, *Kralingen*, with 12,000 inhab., extensively engaged in salmon-fishing; left, the large machine-factory of *Feyenoord* (p. 255).

Rotterdam, see p. 246.

17. From Antwerp to Aix-la-Chapelle viâ Maastricht.

91 M. Railway in 4½-5 hrs. (fares 12 fr. 90, 9 fr. 90, 6 fr. 50 c.; in the opposite direction 10 marks 30, 7 m. 90, 5 m. 20 pf.). The Dutch custom-house examination takes place at *Maastricht*, the German at *Aix-la-Chapelle;* in the reverse direction the Dutch examination is made at *Simpelfeld*, the Belgian at *Lanaeken*.

Antwerp, see p. 136. 5½ M. *Bouchout*. — 8½ M. **Lierre**, Flem. *Lier* (*Hôt. du Commerce*, Grand' Place, R., L., & A. 2½, B. ¾, D. 2, S. 1¼, pens. 6 fr.), a town of 16,700 inhab., with several silk-factories. The *Church of St. Gommarius*, one of the finest late-Gothic churches in Belgium, begun in 1425, completed in 1557, contains several fine stained-glass windows, three of which were presented by the Emp. Maximilian; two paintings by Rubens (St. Francis and St. Clara); the 'châsse' of St. Gommarius; and a rood-loft (15th cent.) in the florid Flamboyant style. The façades of the Brouwershuis and other houses in the market-place, and the belfry with a turret (1369) are interesting. The new *Museum* contains about 500 paintings, bequeathed to the town by Mme. van Kampen-Wuyts. Lierre was at one time noted for its beer. Lierre is the junction of the Antwerp and Gladbach line (R. 18) and of a branch to Contich (p. 135).

14 M. *Berlaer.* 16½ M. *Heyst-op-den-Berg*, whence a steam-tramway runs W. to Malines and E. to Iteghem (p. 135). 20½ M. *Boisschot*, whence visits may be paid to the château of *Westerloo* (4½ M. to the N.E.), belonging to Count von Merode, and to the Prémonstratensian abbey of *Tongerloo*, with the largest linden-tree in Belgium. — 25½ M. *Aerschot* on the *Demer*, where the railway crosses the Louvain and Herenthals line (p. 195), with a Gothic church containing a rich rood-loft and handsome choir-stalls of the 15th cent., and an altar-piece by G. de Crayer.

The line now follows the valley of the Demer. 31½ M. *Testelt*, with the Prémonstratensian abbey of *Averbode*, founded in 1130. 33½ M. *Sichem*, whence omnibuses run to the pilgrimage-church of (1½ M.) *Notre Dame de Montaigu*. Sichem still retains one of its ancient towers.

36½ M. *Diest* (Hôtel de la Couronne; Hôt. du Sauvage), with 7300 inhab., and many breweries and distilleries. In the Gothic church of St. Sulpice is the tomb of Philip of Nassau-Orange (d. 1618); in the churchyard is a ruined church. Diest is the junction of a branch-line from *Tirlemont* (p. 195) to *Moll* (p. 177).

The train crosses the *Demer*. 39½ M. *Zeelhem;* 43 M. *Schuelen;* 47 M. *Kermpt*.

49½ M. **Hasselt** *(Hôtel du Verre à Vin; Hôt. Limbourg)*, the capital of the province of Limburg, with 11,800 inhab., was the scene of a victory gained by the Dutch over the Belgians on 6th Aug., 1831. The late-Gothic chief church has been well restored.

From Hasselt to Maaseyck, 25½ M., railway in 1¼ hr. Intermediate stations: *Genck*, *Asch*, *Eelen*. — The small town of **Maaseyck** *(Hôt. de l'Agneau)*, on the left bank of the Meuse, was the birthplace of the brothers *Van Eyck*, to whom a handsome marble monument was erected here in 1864. Diligence several times daily to (1 hr.) Susteren (p. 372).

From Hasselt to Liège, see R. 49; *to Eindhoven and Utrecht*, see R. 49.

53½ M. *Diepenbeek;* 56 M. *Beverst*, the junction of the line to Liège and Utrecht (p. 360); 58½ M. *Munsterbilsen;* 61 M. *Eygenbilsen*; 63 M. *Lanaeken*, the Belgian frontier-station.

68 M. **Maastricht,** see p. 219. Route to *Liège*, see R. 28. The Meuse is crossed here.

71 M. *Meersen;* 75 M. *Valkenburg*, French *Fauquemont* (Hôtel de l'Empereur, in the town; Hôt. Vossen, at the station), an attractive little town, situated in the centre of the picturesque valley of the *Geul* and frequented as a summer-resort, with an interesting Romanesque church, two well-preserved gates, and a ruined castle (10 c.). In the 'Grosse Berg' opposite the station are some interesting caves resembling those in the Petersberg (p. 220). Tickets of admission are obtained (1½ fl. for one or more pers.) in the adjoining restaurant. 79 M. *Wylre;* 82½ M. *Simpelfeld*, with the Dutch custom-house.

91 M. **Aix-la-Chapelle,** see *Baedeker's Rhine*.

18. From Antwerp to München-Gladbach
(for Düsseldorf).

98½ M. Railway in 4-4½ hrs. (fares 14 fr. 60, 11 fr. 30, 7 fr. 40 c.; in the opposite direction 11 m. 80, 9 m. 25, 5 m. 10 pf.).

From Antwerp to (8½ M.) *Lierre*, see R. 17. 11 M. *Nylen;* 15 M. *Bouwel.*

18½ M. **Herenthals,** on the *Canal de la Campine*, the junction of the line to *Louvain* (p. 197) and *Tilburg* (p. 375). The Hôtel de Ville, with a lofty tower, and one of the old town gates are interesting. The church of *St. Waltrudis* (15th cent.) contains paintings by Verhaeghe and Franck the Elder. — 22½ M. *Oolen.*

26 M. **Gheel** *(Hôtel de l'Agneau)*, a town of 10,000 inhab., which derives its principal interest from the colony of lunatics (about 1300 in number) established here and in the neighbouring villages. The district throughout which they are distributed is about 30 M. in circumference, and divided into four sections, each with a physician and keeper. The patients are first received into the *Infirmerie*, where their symptoms are carefully observed for a time, after which they are entrusted to the care of a *nourricier*, or *hôte*, who generally provides occupation for them. They are permitted to walk about without restraint within the limits of their district, unless they have shown symptoms of violence or a desire to escape. This excellent and humane system, although apprehensions were at one time entertained as to its safety, has always been attended with favourable results. — The handsome late-Gothic *Church of St. Dymphna* (who is said to have been an Irish princess, converted to Christianity, and beheaded at this spot by her heathen father) contains a fine *Altar, with the apotheosis of the saint. The choir contains the fine marble sarcophagus of Jan III. of Merode and his wife, dating from the Renaissance (1554); and in the ambulatory is the reliquary of the saint, painted with scenes from her life, probably by a contemporary of Memling. In the choir-chapels are two curious old *Cabinets, adorned with finely-executed carving and painting. A painted group in stone, protected by a railing, in the vicinity of the church, bears a Flemish inscription, recording that St. Dymphna was beheaded on this spot, 30th May, 600. The town originally owed its reputation for the successful cure of lunatics to this saint, whose shrine was believed to possess miraculous powers. The church of *St. Amand*, in the market-place, contains finely carved choir-stalls.

32 M. *Moll*, the junction of a line to Diest and Tirlemont (see p. 176). — 35 M. *Baelen-Wezel;* 41 M. *Lommel.*

46½ M. *Neerpelt*, the junction of the Hasselt-Utrecht line (p. 360). — 49 M. *Lille-St. Hubert-Achel.* — 52 M. *Hamont*, the last Belgian station (custom-house). — At (53½ M.) *Budel*, the first station in Holland, luggage is examined by Dutch custom-house officers. — 59 M. *Weert;* 67 M. *Baexem;* 70 M. *Haelen.*

74 M. **Roermond,** the junction for the Maastricht-Venlo line, see p. 372.

78 M. *Melick-Herkenbosch.* — 82½ M. *Vlodrop*, the last station in Holland, with the Dutch custom-house. — 84½ M. *Dalheim*, the Prussian frontier-station (luggage examined). — 89 M. *Wegberg;* 92 M. *Rheindahlen;* 96 M. *Rheydt*, where the line to Aix-la-Chapelle diverges to the right.

98½ M. **Gladbach,** or *München-Gladbach*, see *Baedeker's Rhine.*

19. From Brussels to Braine-le-Comte and Mons.

38 M. Railway in 1 hr. 3 min. or 2 hrs. (fares 4 fr. 65, 3 fr. 50, 2 fr. 35 c.; express 5 fr. 80, 4 fr. 35, 2 fr. 90 c.). Trains start from the Station du Midi at Brussels (p. 72).

From Brussels to (9 M.) *Hal*, see p. 70. The Mons train diverges here to the S. from the Tournai line (R. 11). — 10 M. *Lembecq* (branch-line to *Ecaussines*, see p. 181). 12 M. *Tubize*, Flem. *Tweebeek*, is the junction of branch-lines to *Rognon* (p. 181) and *Braine-l'Alleud* (p. 130). Paving-stones are largely exported from the quarries near Tubize. Tunnel. 15 M. *Hennuyères.*

19 M. **Braine-le-Comte,** Flem. *'S Graven Brakel*, a town with 7300 inhabitants. The parish-church contains a large altar-decoration, with numerous figures, resembling that of Hal (p. 70), but inferior and of later date. Braine-le-Comte is the junction of the Enghien-Grammont-Ghent (p. 181), the Manage-Charleroi (p. 182), and the Brussels-Erquelinnes lines, which last follows the direction described in R. 20 to station *Ecaussines*, and then proceeds to the S. viâ *Houdeng*, *Haine-St. Pierre*, and *Faurœulx*. From Braine-le-Comte to Erquelinnes, 26 M. — The next station in the direction of Jurbise and Mons is —

22½ M. **Soignies,** a town with 7900 inhab., possessing a venerable abbey-church *(St. Vincent)* in the Romanesque style, perhaps the most ancient building in the kingdom, founded about 650, and erected in its present form in the 12th century. Many of the tombstones in the churchyard date from the 13th and 14th centuries. Extensive quarries of mountain-limestone in the neighbourhood. — Branch-line to *Houdeng* and *Haine-St. Pierre* (p. 181).

The line then describes a wide curve, in a direction nearly opposite to that of Mons. 26 M. *Neufvilles;* 27½ M. *Masnuy.* 30½ M. **Jurbise,** where the connecting lines to Ath-Tournai (p. 69) and St. Ghislain (p. 180) diverge.

38 M. **Mons.** — **Hotels.** Couronne, in the market, D. 2 fr.; Hôtel Schmitz, Monarque, Avenir, all near the station and very unpretending. — *Café Royal*; *Café Rubens; Taverne Allemande* (Munich beer), etc.; all in the market. — Steam-Tramways viâ *Nimy* and *Maisières* to *Casteau;* to *St. Symphorien;* and to *Ghlin.*

Mons, Flem. *Bergen*, on the *Trouille*, the capital of *Hainault*, with 25,800 inhab., owes its origin to a fortress erected here by Cæsar during his campaigns against the Gauls. The town was fortified by

Jean d'Avesnes in the 14th century. Prince Louis of Orange took Mons by surprise on 24th May, 1572, and maintained it against the Duke of Alva till 19th September, thus giving the northern provinces an opportunity of shaking off the Spanish yoke. The town was captured by Louis XIV. in 1691, restored to the Spaniards in 1697, and again occupied by the French from 1700 to 1707. It fell into the possession of Austria in 1714, and was twice afterwards taken by the French, in 1746 and 1792. The fortifications, which were dismantled by the Emp. Joseph II., but reconstructed in 1818, were again removed in 1862, and their site converted into a pleasant promenade. In the promenade, near the station, rises a *Statue of Leopold I.*, by Simonis, erected in 1877.

The most interesting edifice at Mons is the late-Gothic Cathedral of St. Waltrudis *(Ste. Waudru)*, situated on the left as the town is entered from the station. It was begun about 1450 from a design by *Matthew de Layens*, the architect of the Hôtel de Ville at Liège, and his assistant *Gilles Pole*. The choir was completed in 1502, the transept in 1519, and the nave in 1589 (with finishing touches added in 1621). The projected tower was never built, and the church possesses only a small spire above the crossing and Gothic turrets on the transept. The exterior was formerly somewhat disfigured by later additions, but these have been removed and the building skilfully restored within the last 40 years.

The Interior, which is 355 ft. long, 116 ft. wide, and 80 ft. high, is a model of boldness and elegance. The slender clustered columns, 60 in number, are without capitals, rising immediately to the vaulting and keystones. The church contains several monumental reliefs of the 15th and 16th centuries, those of the latter period being by *Jacob Dubrœucq;* some good stained glass of 1523 (Crucifixion, Maximilian and his son Philip the Handsome; Flight into Egypt, with Maximilian's wife, Mary of Burgundy, his daughter Margaret, and their patron-saints), restored by Capronnier; and several pictures by *Vaenius*, *Van Thulden*, and other artists. A chapel in the ambulatory, to the left, contains a handsome altar of the middle of the 16th cent., with reliefs from the life of Mary Magdalene.

Traversing the Rue des Clercs, opposite the choir of the cathedral, and then ascending to the left and passing through a gateway, we reach the highest ground in the town, formerly crowned with fortifications on the alleged site of Caesar's Castrum, and now laid out as a promenade. Fine views of the busy environs of Mons. To the right rises the *Beffroi*, or belfry, 275 ft. high, belonging to the old palace, which is now fitted up as a lunatic asylum. The tower, which is the only belfry in Belgium built entirely in the Renaissance style, was erected in 1662 from a design by *Louis Ledoux*, and was restored in 1864 by *Sury*. It contains a 'carillon', or set of chimes. Adjacent is the reservoir of the city waterworks.

The centre of the town is formed by the Grande Place, in which rises the *Hôtel de Ville, a tasteful late-Gothic edifice, erected in 1458-67, but never quite completed. The slated roof was added in 1606, the rococo tower by *Louis Ledoux* in 1662. The small wrought-iron ape on the staircase to the left of the main entrance

probably once formed part of a tavern-sign, but is now regarded as one of the emblems of the town. The courtyard is interesting.

Interior. One room contains a collection of portraits of eminent natives of Mons. The Gothic Room, recently restored with little success, is embellished with three large paintings of scenes from the history of the town, by *Paternostre*, *Modeste Carlier*, and *Hennebicq*. Another room is adorned with tapestry after Teniers.

On the right and left of the Hôtel de Ville are two buildings with Renaissance façades, the *Maison de la Toison d'Or* and the chapel of *St. George*. — A grand fête, called 'La Parade du Limaçon' or 'du Lumson', is celebrated in the Grande Place on Trinity Sunday.

The *Library*, in the Rue des Gades, possesses 40,000 printed works and numerous MSS. adorned with miniatures. The same building contains insignificant collections of antiquities and paintings. — The church of *St. Elisabeth* presents a curious mixture of the Gothic and Renaissance styles.

The boulevards and promenades that surround the old town are about 3 M. in length. Besides the statue of Leopold I., mentioned at p. 179, they contain a handsome monument by Frison, erected in 1853 to the memory of the celebrated composer *Orlando di Lasso*, or *Roland de Lettre*, who was born at Mons in 1520, and an equestrian statue, by Jacquet, of *Baldwin IX. of Hainault and Flanders* (d. 1205), who took part in the fourth Crusade and became emperor of Constantinople. Near this statue is a public garden called *Vauxhall* (adm. $^1/_2$-1 fr.). — Among the buildings on the boulevards are a large *Hospital*, a *Prison*, and a *Normal Seminary* for teachers in elementary schools.

Mons is the centre of a great coal-mining district, known as *Le Borinage*. The annual yield of the mines of Hainault amounts to about 12 million tons, valued at 120 million francs, while the whole yield of Belgium does not exceed 16 million tons. Of the 100,000 miners in Belgium three-fourths belong to Hainault.

A general survey of the country around Mons may be obtained by taking the train to ($12^1/_2$ M.; in 40 min.) *Quiévrain* (see below) viâ *Jemappes*, *Quaregnon*, *St. Ghislain* (once the seat of a wealthy Bernardine abbey, now a centre of the coal-trade), *Boussu* (with the castle of that name to the right), and *Thulin*. From Quiévrain we return to Mons viâ *Elouges*, *Dour*, *Warquignies*, *Wasmes*, *Pâturages*, *Flenu* (with one of the richest coal-fields), and *Cuesmes* (in 55 min.).

At *Jemappes* (see above), Dumouriez, with an army of 50,000 men, defeated 22,000 Austrians under the Duke of Saxe-Teschen, who was compelled to retreat beyond the Meuse, 6th Nov., 1792.

Near *Malplaquet*, 3 M. to the S.E., Marlborough and Prince Eugene gained a victory over the French in 1709, but not without a loss of nearly 20,000 men. In the vicinity, Pichegru defeated the Duke of York on 18th May, 1794, capturing 60 guns and 1500 men.

From Mons to Paris there are two railways. The more direct is by *Feignies*, *St. Quentin*, *Noyon*, *Compiègne*, and *Creil* (160 M.; fares 30 fr. 10, 22 fr. 60 c.). The other line leads viâ *St. Ghislain*, *Quiévrain* (see above;

Belgian customs-examination), *Blanc-Misseron* (French customs-examination), *Valenciennes*, *Douai*, *Arras*, *Longueau* (Amiens), and *Creil* (177 M.; fares 35 fr. 40, 26 fr. 55 c.).

From Mons to Manage, see below.

From Mons to Charleroi, 35½ M., railway in 2 hrs. (fares 4 fr. 35, 3 fr. 25, 2 fr. 20 c.). Stations *Cuesmes*, *Hyon*, *Harmignies*, *Estinnes*; (12½ M.) *Faurœulx*, whence a branch-line leads to Erquelinnes (p. 178); 13½ M. *Bonne-Espérance*; 16 M. *Binche*, a pretty town with 7500 inhab., where the female part of the community is chiefly engaged in the manufacture of 'fleurs à plat' for the Brussels lace-makers; 21 M. *Haine-St. Pierre*, connected by means of a branch-line with La Louvière (see below). Near (23 M.) *Mariemont* are the ruins of a château erected by the regent Mary of Hungary in 1548, but burned down six years later by Henry II. of France, and a modern château. Stations *Morlanwelz*, *Carnières*, *Piéton* (branch-lines to Manage, see below; to Luttre, see p. 130; and to Faurœulx viâ *Merbes-Ste. Marie*, see above), *Fontaine l'Evêque*, *Marchienne*, and *Charleroi* (see p. 183).

20. From Ghent to Charleroi and Namur viâ Braine-le-Comte.

Railway to *Charleroi* (66½ M.) in 2½-3¾ hrs. (fares 8 fr., 6 fr., 4 fr.); to *Namur* (89½ M.) in 3¼-5½ hrs. (10 fr. 5, 7 fr. 55, 4 fr. 15 c.).

Ghent, see p. 34. The train crosses the Schelde, and beyond *Meirelbeke* and *Melle* diverges to the S. from the Brussels line (R. 3). The first stations are unimportant.

14 M. *Sotteghem*, where the railway crosses the Brussels and Courtrai line (p. 33).

15½ M. *Erweteghem*; 18½ M. *Lierde-Ste. Marie*.

22½ M. **Grammont**, Flem. *Gheeraardsbergen*, an industrial place with 9200 inhab., on the slope of a hill, the junction of the *Denderleeuw-Ath-Jurbise* line (p. 69). The *Hôtel de Ville* contains an early-Flemish painting of Christ as the Judge of the earth, and the church of *St. Barthélemy* possesses two pictures by *De Crayer*.

The train enters the province of Hainault. Stations *Viane-Moerbeke*, *Gammerages*, *Hérinnes*. At (33 M.) *Enghien* (p. 70) our line is crossed by the Brussels and Tournai railway (R. 11). From (37 M.) *Rognon* a branch diverges to Tubize (p. 178).

40½ M. **Braine-le-Comte** (p. 178). The line to Charleroi and Namur now diverges from that to Mons (R. 19). Carriages are sometimes changed here.

44½ M. *Ecaussines* possesses extensive quarries of blue limestone, which is cut in slabs and exported under the name of Flemish granite. Of the two castles here, the most picturesque is the *Château de Lalaing* (10th cent.), situated on a precipitous cliff. Railways hence to Faurœulx and Erquelinnes and to Lembecq (p. 178). Beyond *Marche-les-Ecaussines* and *Familleureux* the train crosses the Charleroi Canal, and near *Manage* enters a rich coal-district.

50 M. **Manage** is the junction of our line with those to Mons, Piéton (see above), and Ottignies.

From Manage to Mons, 15 M., railway in 1 hr. (fares 1 fr. 85, 1 fr. 40, 95 c.). This branch-line intersects a valuable coal-field, called '*Le Centre*', the yield of which is brought into the market by means of an extensive network of railways. In connection with the coal-mines there

is a rapidly increasing iron-industry. Stations *La Louvière* (branch to *Haine-St. Pierre*, see p. 181), *Bois-du-Luc*, *Bracquegnies*, all with extensive mines; then *Havré*, where the old château of that name rises to the left, *Obourg*, noted for its tobacco, and *Nimy*. The *Haine*, a rivulet from which the province derives its name *(Hainault)*, is occasionally visible. *Mons*, see p. 178.

The Manage and Wavre Railway (26 M., in 1¼-2 hrs.; fares 3 fr. 10, 2 fr. 35, 1 fr. 55 c.) is the prolongation of this line to the N., but the trains do not always correspond. At (2½ M.) *Seneffe* a battle was fought in 1674 between Prince Condé and William III. of Orange; and the Austrians were defeated here by the French under Marceau and Olivier on 2nd July, 1794. — 5 M. *Feluy-Arquennes.*

8½ M. *Nivelles-Nord*, to the N. of Nivelles (p. 130); 9½ M. *Baulers*, the junction of this line with that from Brussels to Luttre and Charleroi (p. 130).

14 M. **Genappe** *(Hôtel des Voyageurs)*, a village with 1680 inhab., is frequently mentioned in connection with the Battle of Waterloo (comp. p. 116). About 4 M. to the S. is situated **Quatrebras**, which derives its name from the 'four arms' of the roads diverging hence to Charleroi, Nivelles, Brussels, and Namur. Here on 16th June, 1815, a battle was fought between Ney's division and a part of the British army with its German and Belgian contingents. The French numbered about 17,000 men, the Allies 18,000; but of the latter 8000 only were British and German, and on the remaining 10,000 no reliance whatever could be placed. Practically, therefore, the Allies were far outnumbered. At first, shortly after 2 p.m., the success of the French, who were opposed by the Belgians only, was complete; but their progress was soon arrested by the British and German troops, and the battle raged with the utmost fury till dusk. Prodigies of valour were, as usual, performed by the 93rd Highlanders; and most of the German troops (Hanoverians and Brunswickers) behaved with great bravery, although young and inexperienced. At one juncture the Duke of Wellington himself became involved, and only escaped by putting his horse to full gallop. About 4 o'clock the gallant Duke of Brunswick fell, while endeavouring to rally his troops. Towards the close of the battle the tide of success turned decidedly in favour of the Allies. Ney, to his great indignation, now learned that Erlon's corps, which had at first been ordered to support him, and would doubtless have ensured the victory to the French, had received fresh orders from Napoleon to move towards St. Amand to oppose the Prussians there. The brave marshal's discomfiture was complete, his troops were totally defeated, and under cover of the increasing darkness they retreated to their original position at Frasne.

The village of *Frasne*, the headquarters of Ney on 16th June, lies ¾ M. beyond Quatrebras, in the direction of Charleroi. The spirited pursuit of the French by the Prussians on the night after the Battle of Waterloo extended thus far, more than 6 M. from the battle-field.

The ruined abbey of Villers (p. 202) lies 3 M. to the W. of Genappe.

16½ M. *Bousval;* 18½ M. *Noirhat;* 20½ M. *Court St. Etienne* (p. 202), where the train reaches Charleroi the and Louvain line. 22½ M. *Ottignies.* Thence to Wavre and Louvain, see p. 202.

Beyond Manage are stations *Godarville*, *Gouy-lez-Piéton*, *Pont-à-Celles*, and (57½ M.) *Luttre* (p. 130). The train traverses a more hilly district, describing numerous curves, and crossing the Charleroi Canal several times. Beyond a deep cutting, a beautiful undulating and wooded district is entered. Near (61 M.) *Gosselies* is the town of that name on an eminence (branch to Courcelles and Piéton, p. 181); 62 M. *Roux;* 63½ M. *Marchienne*, near which lies the ruined Gothic church of the famous abbey of *Aulne*. Various adjacent places were the scene of sharp skirmishes between the Prussians and French on 15th June, 1815, the day before the battle of *Ligny* (p. 202), a village which lies 4½ M. to the N.E. of Gosselies.

The environs of Marchienne and Charleroi are remarkable for their picturesque scenery and industrial activity. Wooded hills, thriving villages, and well-cultivated fields are passed in rapid succession, while the lofty chimneys of coal-mines, furnaces, iron-foundries, and glass-works are seen in every direction. There are no fewer than seventy different seams of coal in the vicinity of Charleroi, some of which extend to a depth of 3000 to 4000 ft. The line now reaches the *Sambre*, which it crosses repeatedly before arriving at Namur.

66½ M. **Charleroi** (**Hôtel Dourin; Grand-Monarque; Univers; Hôt. des Etrangers*, plain), a town with 20,900 inhab., the central point of the Belgian iron industry, was founded by Charles II. of Spain in 1666, in honour of whom the name (Charnoy) of the village which then occupied the site was changed to Charleroi. Under Louis XIV. it was fortified by Vauban. In 1794 it was besieged four times by the French, to whom it was ultimately surrendered on the eve of the Battle of Fleurus (p. 203), after the garrison had been reduced to the utmost extremities. On 23rd May, 1794, the French were totally defeated here by the Austrian Gen. Kaunitz, who captured 25 guns and 1300 prisoners. The fortifications were reconstructed in 1816, but are now converted into promenades. Near the station is a prison in the Gothic style. The *Musée Archéologique*, in the Boul. de l'Ouest, contains prehistoric, Roman, and Frankish antiquities found in this district, and also a mineralogical cabinet. The church of *St. Antoine*, in the lower town, contains a good example of the native painter F. J. Navez (d. 1869).

Steam-tramways unite Charleroi with (5 M.) *Montigny-Le Tilleul;* (1¾ M.) *Mont-sur-Marchienne;* and (2 M.) *Lodelinsart* (p. 202).

Charleroi - Erquelinnes - Paris. in 6½-8 hrs., see *Baedeker's Paris.*

Charleroi - Wavre - Louvain, see R. 25.

Charleroi - Vireux, 40½ M., in 2 hrs. (fares 5 fr. 20, 3 fr. 90, 2 fr. 60 c.). From (12 M.) *Berzée* branch-lines diverge viâ *Thuillies* to Beaumont and Chimay (see below) and to *Laneffe;* from (14 M.) *Walcourt*, which contains an ancient Gothic pilgrimage-church, two others diverge to *Florennes* and *Philippeville* and to *Morialmé*. — 29 M. *Mariembourg* (Hôtel du Commerce) with the château and park of M. A. Warvequé. The Chasse de St. Maur, in the chapel of the château, a Romanesque reliquary of the 12th cent., is the oldest art-work of the kind in Belgium. From Mariembourg a branch-railway leads to the ancient little town of **Couvin** (*Hôt. du Chemin de Fer*, well spoken of): and another to *Hastière* (p. 189) viâ (10 M.) **Chimay** (*Hôt. de l'Univers; du Commerce; Eglem; de la Gare; Bellevue*), a town with 3000 inhab., where the beautiful park and château of the prince of that name are situated (visitors admitted). A statue of Froissart, the chronicler, who died at Chimay in 1410, has been erected in front of the Hôtel de l'Univers. — Among the hills of *Scourmont*, 6 M. to the S., is an interesting model-farm belonging to the monastery of La Trappe. — Then *Nismes* (Hôtel du Cheval Volant; du Commerce; Rail. Restaurant). Near the station is the striking *Roche à Lomme*. [A pleasant walk may be taken hence in the valley of the *Viroin* to (2 hrs.) Olloy, see below. On a steep rock near *Dourbes* (Au Lion Belge) is the ruin of *Haute Roche*, destroyed by Henry II. in 1554; fine rock scenery.] — Then *Olloy* (see above) and *Vierves*, with a castellated château. — 40½ M. *Vireux*, the French frontier-station, lies on the Meuse, above the fortress of *Givet* (p. 190). Beyond Vireux the line proceeds to Rheims and Paris.

Beyond Charleroi the Namur train crosses the Philippeville road, and passes the numerous metal-works of *Marcinelle*, (69 M.) *Couillet*, and (71 M.) *Châtelineau*, the junction of the lines to *Fleurus* (p. 203), *Jumet* (p. 130), and Givet. In the church of St. Barthélemy a handsome tomb of the Merode family. Opposite Châtelineau lies the busy little town of *Châtelet*, with 10,000 inhabitants.

CHÂTELINEAU-GIVET, 31½ M., in 1¾ hr. (fares 3 fr. 80, 3 fr., 1 fr. 90 c.); a branch-line traversing a busy manufacturing and mining district, viâ *Acoz* (branch to *Mettet*, see below), *Gerpinnes* (with a Roman villa; in the church of St. Nicholas the fine Renaissance reliquary of Ste. Rolande), *Oret (Morialmé)*, *Pavillons (Stave)*, etc. *Doische* is the last Belgian, *Givet* (p. 190) the first French station.

The mines and manufactories gradually disappear. The Sambre winds through beautiful grassy valleys, sometimes skirting wooded hills. To the right of (76½ M.) *Tamines* is situated the suppressed abbey of *Ste. Marie d'Oignies*, now an extensive mirror-manufactory.

FROM TAMINES TO FLEURUS (p. 202), 5½ M., railway in about 20 minutes.

FROM TAMINES TO ANHÉE, 25½ M., railway in 1½ hr. The chief stations are (13½ M.) *Mettet* (Croix de Bourgogne), junction for the branch-line to Acoz (p. 183); and *Denée-Maredsous*, with a Benedictine convent built in 1876 in the early Gothic style. — The railway is being continued beyond (25½ M.) *Anhée*, on the Meuse, to *Dinant* (p. 188).

Stations *Auvelais*, *Jemeppe-sur-Sambre* (junction of a line to Tamines and Gembloux, see p. 202), *Moustier*, and *Franière*. To the right of (84 M.) *Floreffe* (Hôtel du Progrès), with glass-works, picturesquely situated on an eminence, rises a seminary for priests, formerly a Præmonstratensian abbey. About ¾ M. from the village are stalactite caves, named *Grottes de Floreffe* (adm. 1-3 pers. 3 fr., each additional pers. 2 fr.), at the entrance to which are exhibited some prehistoric relics and Roman coins. The Hôtel des Grottes de Floreffe is frequented as a summer-resort. *Le Préat*, the hill above the grotto, is surmounted by an old castle, partly restored.

To the left, farther on, are the abbey-buildings of *Malonne*, now a normal school. — 86½ M. *Flawinne*. The valley of the Sambre here is thickly studded with ancient châteaux, modern villas, and manufactories.

89½ M. **Namur.** — **Hotels.** *HÔTEL D'HARSCAMP, Marché aux Arbres 4 (Pl. C, 3), R., L., & A. 3¾-10, B. 1¼, déj. 3, D. 4 fr.; HÔTEL & RESTAUR. DU CAFÉ AIGRET; HÔTEL DE LA MONNAIE, R. 2, B. 1 fr.; HÔTEL DE FLANDRE, COURONNE, well spoken of, DU NORD, ROCHER DE CANCALE, all opposite the station, with cafés-restaurants. — *Café Rubens*, Grande Place. — **Restaurant* at the station.

Cabs. Per drive within the town, or to the station or steamboat-pier, 1-2 pers. 1 fr., each additional person 25 c.; per hr. 1 fr. 75 c., each additional ½ hr. 75 c. Between 9 p. m. and 6 a. m. 25 c. extra. — To *Marche-les-Dames* (p. 224), and back, carr. with one horse 6-8, two horses 11-12 fr.; to *Dinant* (p. 188), with two horses, 25 fr.

Post & Telegraph Office at the station (Pl. B, 1).

In order to attract visitors the corporation organizes numerous entertainments during the summer-season, including concerts, fire-works, regattas, horse-races, etc. — Good river-baths in the Meuse, above the bridge.

Namur, Flem. *Namen*, the capital of the province, with 28,700 inhab., lies at the confluence of the *Sambre*, which is crossed by sev-

eral stone bridges, and the *Meuse*. From the natural advantages of its position Namur has always been a point of strategic importance, and it was fortified at an early period. The military authorities have resolved to fortify this town on the modern system by a circle of detached forts. The numerous sieges it has undergone (Louis XIV. in 1692, William III. in 1695) have left few of the older buildings. Its situation however, is picturesque enough to warrant a short stay here, with which may be coupled a visit to the attractive valley of the Meuse (RR. 21, 29).

In front of the station, on the site of fortifications removed in 1862, is the *Square Léopold* (Pl. C, 1), to the E. of which, in the Place Léopold, rises a *Statue of Leopold I.* by Geefs (Pl. 24). — To the W. of the station extends the Boulevard Léopold, which is embellished with a *Monument to Omalius* (Pl. 23), the geologist (d. 1875), and leads to the attractive *Parc Louise Marie* (Pl. A, 2), whence views of the citadel and the suburb of Salzinnes are enjoyed.

The Cathedral (*St. Aubin*, or *St. Alban*; Pl. B, 2), built in 1751-67 from the designs of *Pizzoni*, a Milanese architect, is a handsome Renaissance edifice, with a dome and a fine interior.

At the sides of the high-altar are statues of St. Peter and St. Paul in marble, by *Delvaux* (d. 1778), from whose chisel are also the figures of the four fathers of the church, Ambrose, Gregory, Jerome, and Augustine. The left transept contains the marble monument of a Bishop de Pisani (d. 1826), by *Parmentier*. At the back of the high-altar is a tombstone erected by Alexander Farnese to his '*amatissimo avunculo*' Don John of Austria, the conqueror at Lepanto, who died in his camp near Bouge, ¾ M. to the N.E. of Namur, 20th Aug., 1578; his body was removed to the Escurial but his heart remains here. The pulpit, carved in wood by *Geerts* (1848), shows the Madonna protecting the city. A painting of Christ in the choir is ascribed to Van Dyck. The treasury contains a golden crown of 1429, set with precious stones, a silver statuette of St. Blaise, and many other objects of value.

The church of *St. Loup* (Pl. 12; C, 3), situated in the Rue du Collège, was erected in the baroque style in 1621-53. The interior is borne by twelve massive pillars of red marble. The choir is entirely covered with black marble, and the vaulted ceiling with sculptures. A large hole in the latter, made by a shell, is a reminiscence of the siege by Louis XIV. in 1692. The *Athenée Royal* (Pl. 2) was formerly a Jesuit monastery, to which the church of St. Lupus belonged.

In the Grande Place (Pl. C, D, 3) stand the buildings of the *Société du Casino* (Pl. 6), and the *Hôtel de Ville* (Pl. 17), built in 1830. It contains the office of the Commandant (to the right of the main entrance), where permission may be obtained to visit the Citadel (p. 186). In the neighbourhood is the *Belfry*, restored in the 16th century. Farther to the E. are the large *Hospice d'Harscamp* (Pl. 16; D, 3) and the church of *Notre Dame* (Pl. 14), the latter containing the monuments of two Counts of Namur (d. 1391 and 1418). In the garden of the hospice, which is surrounded by a tasteful railing, is a statue of its foundress, Isabella Gabriele

d'Harscamp (Pl. 22). The convent of the *Sœurs de Notre Dame*, in the Rue des Fossés, contains a rich treasury, shown on application to the superior. — On the Meuse is the *Cursaal*, where concerts take place in summer.

To the left of the lowest bridge over the Sambre, to which the Rue du Pont leads direct from the Hôtel de Ville, is the hall of the *Ancienne Boucherie*, now containing the *Musée Archéologique (Pl. 19; D, 3), an extensive and admirably-arranged collection of antiquities, chiefly of the Roman and Frankish periods. The objects were found in the Roman villa at Anthée, in the Frankish burial-grounds at Furfooz and Samson, and in the Roman burial-ground at Flavion, where a large quantity of enamelled fibulæ came to light. There are also several valuable objects both of earlier and later date. The museum is open to the public on Sundays, 10-1; to strangers daily on payment of a fee (1-3 pers. 1 fr.).

The Citadel (Pl. B, C, 4; adm., see p. 185), on the right bank of the Sambre, between that river and the Meuse, is believed by many authorities to occupy the site of the camp of the Aduatuci described by Caesar (De. Bell. Gall. ii. 29). It was fortified on modern principles by Coehorn (p. 246) in 1691, was restored in 1794, and has been frequently strengthened since 1817. The summit commands a fine **View* of the valleys of the Sambre and Meuse.

An old stone bridge of nine arches (Pl. C, 4), 470 ft. long, crosses from the quarter below the citadel to the suburb of *Jambes* (see below), on the right bank of the Meuse. There is here a small Zoological Garden (adm. 50 c.; concerts in summer).

The cutlery of Namur enjoys a high reputation, and is said to be not inferior to the English.

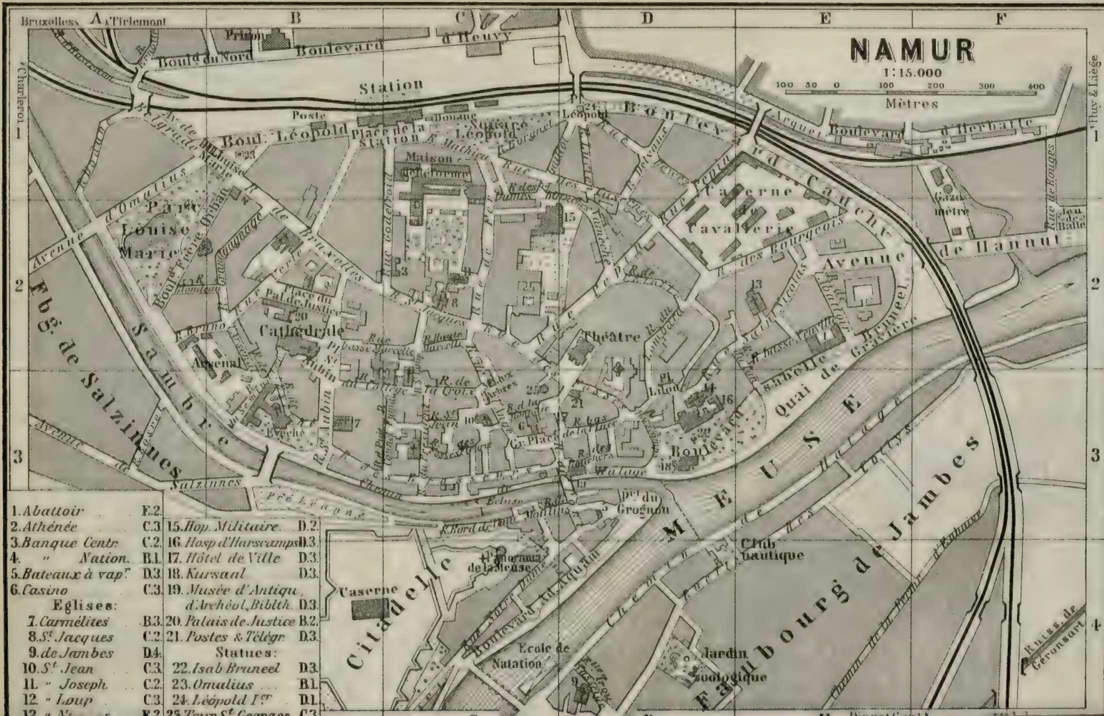
On 20th June, 1815, the Liège and Brussels Gates of Namur were the scenes of hotly-contested engagements between the rear-guard of the French corps under Grouchy and the advancing Prussians. A monument in the *Churchyard*, about 1 M. beyond the Brussels Gate, was erected in memory of the fallen in 1857.

Railway to Luxembourg and Trèves, see R. 22; to Liège, see R. 29; to Tirlemont, see p. 195; to Dinant and Givet, see below.

21. From Namur to Dinant and Givet.

Railway to (17½ M.) Dinant in ¾-1 hr. (fares 2 fr. 25, 1 fr. 70, 1 fr. 10 c.); to (31 M.) Givet in 1½ hr. (fares 4 fr. 5, 3 fr. 5, 2 fr. 5 c.). The railway affords but little view of the beautiful valley of the Meuse. — Steamboat in summer from Namur to Dinant; fares 1 fr. 70 c., 1 fr. (comp. the Guide Officiel). — The left bank of the river is recommended to pedestrians. The village-inns on the banks of the river are generally good, but are often full in summer.

The valley of the Meuse above Namur is narrow, and enclosed by wooded hills and frowning cliffs. The banks are enlivened with picturesque villages and country-houses. Immediately after quitting the station, the train crosses the Meuse, remaining on the right bank until Dinant is nearly reached. 2 M. *Jambes* (see above).



NAMUR
1:15.000
100 50 0 100 200 300 400
Mètres
A
B
C
D
E
F
1
2
3
4
Bruxelles
Tirlemont
Charleroi
Huy & Liège
Prison
Boulevard
Boul^d du Nord
d'Heuvy
Station
Poste
Boul^d Léopold
Place de la Station
Square Léopold
Léopold
Boulevard d'Herbatte
Maison de Réforme
Rue Godefroid
Rue de Fer
Rue des Fossés
Caserne de Cavalerie
R. des Bourgeois
Avenue de Hannut
Gazomètre
Rue de Bouges
Parc Louise Marie
Boul^d Frère Orban
Avenue d'Omalius
Fbg. de Salzinnes
Sambre
Place du Palais de Justice
Cathédrale
Arsenal
Évêché
R. St Aubin
Théâtre
R. du Lombard
R. de la Croix
Gr. Place
Quai de Grognon
Boulevard
Quai de Brasserie
M E U S E
Avenue de Salzinnes
Pré Léopold
Citadelle
Caserne
Panorama de la Meuse
Boulevard Ad Aquam
École de Natation
Club nautique
Jardin zoologique
Faubourg de Jambes
Pt du Grognon
Ruiss. de Géronsart
1. Abattoir E.2.
2. Athénée C.3.
3. Banque Centr. C.2.
4. " Nation. B.1.
5. Bateaux à vap^r D.3.
6. Casino C.3.
Églises:
7. Carmélites B.3.
8. St Jacques C.2.
9. de Jambes D.4.
10. St Jean C.3.
11. " Joseph C.2.
12. " Loup C.3.
15. Hop. Militaire D.2.
16. Hosp. d'Harscamps D.3.
17. Hôtel de Ville D.3.
18. Kursaal D.3.
19. Musée d'Antiqu., d'Archéol., Biblth. D.3.
20. Palais de Justice B.2.
21. Postes & Télégr. D.3.
Statues:
22. Isab. Bruneel D.3.
23. Omalius B.1.
24. Léopold Ier D.1.

Popinster
Tirlemont
5° Est de Greenw.
Liège
Tilff
Esneux
Angleur
Seraing
Flémalle
Engis
Neuville
Rotheux
Villers
Tavier
Nandrin
St. Séverin
Amay
Huy
Wanze
Moha
Andenne
Sclayn
Landenne
Bonneville
Haltinnes
Ohey
Perwez
Haillot
Jallet
Goesnes
Marchin
Couthuin
Bas-Oha
Samur
Charleroi
Vedrin
Gelbressée
Champion
Bouge
Namur
Beez
Marche-les-Dames
Jambes
Erpent
Andoy
Wierde
Naninne
Dave
Wépion
Fooz
Sart-Bernard
Taille-Fer
Bois de Villers
Maillen
Assesse
Profondeville
Lustin
Burnot
Rivière
Godinne
Mont
Crupet
Durnal
Annevoie
Yvoir
Evrehailles
Dorinne
Purnode
Bioulx
Warnant
Moulins
Anhée
Houx
Haut le Wastia
Bouvignes
Dinant
Anseremme
Sorinnes
Falaën
Sommière
Weillen
Serville
Gerin
Onhaye
Maurenne
Hastière
Waulsort
Falmignoul
Falmagne
Hermeton
Blaimont
Gochenée
Mesnil-St. Blaise
Heer
Agimont
Feschaux
Givet
St. Hilaire
Charleville
Beauraing

5 M. *Dave*, with an ancient château (restored) and park belonging to the duke of Fernan-Nuñez (adm. on application to the head-gardener), near which rises the huge and precipitous *Rocher de Neviau*. On the opposite (left) bank is *Wépion* (Depaive). — The train passes below the quarries and rocks of *Taillefer* and *Frêne*, and beyond a tunnel reaches (8½ M.) *Lustin*, which is connected by an iron bridge with *Profondeville* and the marble quarries on the left bank. The village of Lustin lies 1½ M. from the station, 555 ft. above the river. Farther on, on the left bank, appear *Burnot* (Bouchat) and *Rivière*, with a château. — On the right bank, by the railway, is the rock *Frappe-Cul*, with the cavern of *Chauveau*. — 10½ M. *Godinne* (Genot). — On the other side of the river is *Rouillon*, with the château of M. de Montpellier. The numerous towers of the well-preserved castle of *Bioulx* (16th cent.) rise 3 M. to the W. The scenery between Rouillon and Dinant is remarkably picturesque. Above the village rises a precipitous tuffstone-rock, named *La Roche aux Corneilles* ('Roche aux Chauwes' in the patois of the district), from the flocks of jackdaws which generally hover round it. Then, also on the left bank, the château of *Hun*, with a park. A tunnel carries the line through the *Rocher de Faulx*.

12½ M. **Yvoir** *(Hôtel des Touristes; Hôt. du Nord)*, at the influx of the *Bocq*, is connected by means of a handsome new bridge with *Moulins* (Hôt. de la Roche), on the opposite bank, a suppressed Cistercian Abbey converted into a foundry.

About 6 M. farther up the *Bocq* is the château of *Spontin* (Linchant's Inn), of the 17th cent. (one of the towers, 13th cent.), formerly in the possession of the Beaufort-Spontin family. Thence a road continues to follow the picturesque valley viâ *Vinçon* to (3 M.) *Natoye* (p. 191) or to (2 M.) *Mouffrin* (p. 191). — About 3 M. up the valley of the *Floye*, which opens at Moulins, is the ruined castle of **Montaigle*, the finest relic of the kind in Belgium. Here also are the *Grotte du Sureau* and other prehistoric caves. About 3 M. to the W. is the Benedictine monastery of *Maredsous* (p. 184).

The railway crosses the Meuse, quitting the right bank on which is *Poilvache*, with the ruins of a fortress on a lofty rock, destroyed by the French in 1554. Somewhat higher up are the ruins of the *Tour de Monay*. — Farther on we pass *Bouvigne* (Hôt.-Rest. Delens-Gilson), one of the most venerable towns in the district, which was formerly engaged in constant feuds with Dinant, but has now dwindled down to a mere village. The old ruined tower of *Crèvecoeur* is a conspicuous object here. A romantic story attaches to it in connection with the siege of the town by the French in 1554. Three beautiful women are said to have entered the tower with their husbands, who formed part of the garrison, resolved to participate in the defence and to animate the defenders by their presence. The latter, however, after a heroic resistance, perished to a man, the three unhappy widows being the sole survivors. Determined not to fall into the hands of the enraged and brutal soldiery, they threw themselves from the summit of the tower in sight of the besiegers, and were dashed to pieces on the rocks below.

17½ M. **Dinant.** — **Hotels.** *Hôtel des Postes, pleasantly situated, near the station, R. & L. 2-4, B. 1¼, D. 3, A. ¾, 'pens.' 8-10 fr.; Bellevue (same proprietor), at the bridge, with restaurant, R. & B. from 2, pens. 6-7 fr.; *Tête d'Or, with terraced garden, R., L., & A. 2¼-3¾, B. 1, déj. 2½. D. 3, 'pens.' 7½ fr.; Hôtel des Ardennes; Hôtel de l'Europe. — *Taverne Anglaise*, on the road to Rivage, English beer. — *Dr. William's Hydropathic Establishment.*

Carriage to *Freyr* (p. 189), with one horse 5, two horses 8 fr.; to *Montaigle* (p. 187), 15 or 20 fr.

Dinant, a town with 6400 inhab., is very picturesquely situated at the base of barren limestone cliffs, which are crowned by a fortress. An iron bridge, commanding a fine view, crosses the river to the suburb of *St. Médard* on the left bank, with the railway station.

In 1467 the inhabitants of Dinant, having roused the anger of Philippe le Bon, Duke of Burgundy, by acts of insubordination, paid dearly for their temerity. The Duke, accompanied by his son Charles the Bold, who succeeded him a few years later, marched against the town, besieged and took it, and treated the townspeople with great cruelty. He is said to have caused 800 of them to be drowned in the Meuse before his own eyes. The unfortunate town was pillaged and burned, and the walls demolished. In 1554 a similar fate overtook it, when it was taken by storm by the French under the Duc de Nevers, and plundered. In 1675 the town was again taken by the French. The 'dinanderies', or chased copper and brass wares of Dinant were formerly in high repute, and an attempt has recently been made to revive the industry. The *Museum* (adm. daily 9-5, 1 fr.) contains a collection of these wares. The 'couques de Dinant' are cakes not unlike gingerbread.

The church of *Notre Dame*, a handsome edifice of the 13th cent. in the Gothic style, but with a few remaining traces of the transition period, has been recently restored. The portals are worthy of notice. The tower is upwards of 200 ft. in height. — The old *Hôtel de Ville*, on the Meuse, contains some paintings by *Ant. Jos. Wiertz* (1806-65; comp. p. 112), who was born in Dinant. A monument is to be erected to him on the hill on the right bank. — At the back of the church are steps in the rock, 408 in number, leading to the citadel, which was sold in 1879 for 7000 fr. Fine, but limited view from the top (1 fr.).

Better views of the town and river are commanded from the garden of the *Casino* (strangers admitted), Rue Grande 27, which rises in terraces, and from the *Jardin de Montfat* (adm. 1½ fr.), in the Rue En-Rhée, near the handsome new Renaissance *Palais de Justice*. The latter garden contains a cavern called the *Grotte de Montfat*, from which steps lead up a narrow shaft to the highest point of the garden. — A path descends behind the citadel to the *Fonds de Leffe*, a narrow rocky ravine with numerous water-mills, so called after *Leffe*, the N. suburb of Dinant.

From Dinant to Wanlin, the temporary terminus of the new branch-railway now being built between Jemelle and Dinant (p. 192), about 12½ M.; carriage in 2½ hrs., with one horse 12-15, two horses 18-20 fr. The road

leaves the valley of the Meuse at *Rivages* (see below) and about half-way passes *Celle*, with an old Romanesque church. — For pedestrians the route up the valley of the Lesse viâ *Anseremme* (see below) is far preferable.

Beyond Dinant the railway continues to follow the left bank of the Meuse. On the right bank appear the houses and villas of the suburb of *Les Rivages*, and the bold and isolated pinnacle of rock on the right, called the *Roche à Bayard* (the name of the horse of the 'Quatre Fils d'Aymon'), where the high-road is carried through a rocky arch. In the vicinity are quarries of black marble. Then —

Anseremme (*Hôt. Beauséjour*, 'pens.' 6-7 fr.; *Repos des Artistes*, with interesting salle-à-manger; *Beau-Rivage; Hôt. des Etrangers*), a pretty village surmounted by overhanging cliffs, about 1¾ M. above Dinant, hear the mouth of the *Lesse*.

A pleasant excursion may be made into the VALLEY OF THE LESSE, the curious cliff-formations of which are covered with a thick growth of trees and pierced with numerous caves (e.g. *Trou des Nutons*, *Trou du Frontal*, *Trou Rosette*, all three in the neighbourhood of Furfooz, see below), which are of great interest to geologists and anthropologists. The paths are sometimes fatiguing, and local guides are useful. The road quits Anseremme near the Hôtel Repos des Artistes and leads over the hill on the right bank of the Lesse. We do not cross the bridge to the old farm of *Pont-à-Lesse* but follow the right bank to the modern château of *Lesse* and to a (2½ M.) mill, whence we ferry over to the left bank, in order to obtain a view of the castle of *Walzin (13th cent.; once the property of the De la Mark family), which is romantically situated on a steep, overhanging cliff on the right bank. A rough path leads hence along the left bank to (3 M.) *Châleux* (primitive inn at the ferryman's, Passeur d'Eau; return hence by boat if desired). The curious cliffs on the right bank, opposite (ferry), are known as the *Chandelle de Châleux*. A steep path ascends to the high-lying village of (1 hr.) *Furfooz;* fine view of the valley from the top (caves, see above). We now proceed to the E. to the ancient château of *Wève* or *Celle*, picturesquely situated in a lateral valley; farther up is the modern château of *Miranda*, in the English Gothic style; both belong to Count Liedekercke-Beaufort. A wooded ravine to the left of the castle leads to Celle on the road from Dinant to Wanlin (p. 188). On the left, beyond the *Ivoigne*, a tributary of the Lesse, rise the towers of the royal château of *Ardenne*. The road to *Houyet* (Hôtel de la Lesse) descends through wood from the height on which the château stands, while another proceeds at the same level to Wanlin (p. 188).

A short tunnel carries the railway through the cliffs of *Moniat*, beyond which we pass one of the finest points in the valley of the Meuse. Here is situated the *Château of Freyr*, the ancestral seat of the Beaufort-Spontin family, with well-kept gardens, situated at the foot of wooded hills on the left bank of the river. Easily accessible stalactite cavern in the vicinity. Opposite, precipitous rocks of grotesque shapes rise immediately from the river.

22½ M. *Waulsort* (Hôtel-Pens. Martinot), with a château and fine garden. Opposite is the curious *Rocher du Chien* and farther up the scanty ruins of the *Château Thierry*. — 26 M. *Hastière* (*Hôtel de Bellevue, plain; Hôt. de la Meuse; Hôt. Hastière), junction of the line viâ Agimont and Mariembourg (p. 183) to Chimay, Anor, Laon, and Paris. On the right bank of the Meuse is the abbey-church of *Hastière*, founded in the 7th cent.; the present building is a basilica of 1033, with a choir of 1260. —

28½ M. *Heer-Agimont*, with the Belgian custom-house, and near the ruined *Château Agimont.* On the right bank red marble is quarried. — We then cross the French border.

31 M. **Givet** (**Mont d'Or*, R. 2, D. 3½ fr.; *Ancre)*, with 7800 inhab., picturesquely situated on the Meuse, which is crossed by a bridge here, is the first French town on the line (French custom-house), and consists of *Givet-St. Hilaire* on the left bank, at the base of the steep hill on which the fort of *Charlemont* lies, and *Givet-Notre-Dame* on the right bank. Both parts of the town are strongly fortified, each forming a separate fortress. Givet-St. Hilaire contains the longest barrack in France (1100 yds.). The composer *Méhul* (d. 1818) was born here, and a monument has been erected to his memory. The château of Beauraing, see p. 193.

Givet is connected with Charleroi by two railways, the Vireux-Charleroi (p. 183), and the Doische-Châtelineau line (p. 184); by the former the journey occupies 4¼, by the latter 2¼ hrs.

From Givet to Sedan, 48 M., railway in 2½ hrs., viâ *Mézières-Charleville* (*Hôtel du Nord, at the station), two towns adjoining each other, with 6600 and 16,900 inhab. respectively.

Sedan *(Hôtel de France; de l'Europe; Croix d'Or)*, a prettily situated town with 19,000 inhab., formerly fortified. Here a memorable battle took place between the Germans and French on 1st Sept., 1870, terminating in the total defeat of the latter and the capture of the emperor and 83,000 men (including 1 marshal, 39 generals, 230 staff-officers, and 3000 other officers). The French army numbered 124,000 men, the German 240,000, but part of the latter only was actually engaged. Carriages and guides to the battlefield may be obtained at the hotels.

Those who desire only a rapid visit to the battlefield before returning viâ Metz, should alight at *Donchery*, the station before Sedan. From the station we proceed straight on through the village, cross the Meuse, and follow the Sedan road on the left bank.

At the (1¼ M.) cross-roads (about 590 ft. above the sea-level) below *Frénois*, the road to the left leads in a few minutes to the château of *Bellevue*, where on the morning of Sept. 2nd the capitulation was signed by General v. Moltke and General de Wimpffen, and where a little later the meeting between King William of Prussia and Napoleon III. took place. The road to the right leads in about 1½ M. to a height to the S.W. of Frénois, where King William had his headquarters during the battle, and where on the evening of Sept. 1st he received Napoleon's letter. As we continue to follow the road to Sedan we have a survey of the hilly district beyond the Meuse to the N.E., which was the scene of operations of the N. wing of the French army, and of the desperate charges of the French cavalry at *Floing*. All the N. heights were occupied by the Prussians on the evening of Sept. 1st, while the Prussian guards, forming part of the army of the Meuse, advanced from the N.E.

Sedan lies about 1½ M. from the cross-roads near Bellevue. We enter the town through the suburb of *Torcy*, where the station (now removed farther to the S.E.) stood before 1870, cross the Meuse, and reach the market-place, in which stands a monument to Marshal Turenne, born at Sedan in 1611. Thence turning to the right (S.E.) we traverse the suburb of *Balan* to (¾ hr.) *Bazeilles*, the possesion of which was obstinately contested for seven hours on the day of the battle. At the N. end of the village is the small tavern 'A la Dernière Cartouche', which was the only house in the village that escaped the flames, and now contains a 'Musée' of relics connected with the battle. A pyramid in the adjoining cemetery marks the common grave of more than 2000 French and Germans. The railway-station of Bazeilles is at the S. end of the village, ½ M. farther on.

22. From Brussels to Luxembourg viâ Namur.

Rochefort. Han-sur-Lesse.

137 M. RAILWAY in 6½ hrs. (fares 22 fr., 16 fr. 45, 8 fr. 70 c.).

The trains start from the *Station du Quartier Léopold* (p. 72), and some of them also from the *Station du Nord*. 1 M. *Etterbeek*, a suburb of Brussels, whence the line to *Tervuren* diverges. The next stations, *Watermael*, *Boitsfort*, and *Groenendael*, with their pleasant woods and picturesque villas, are favourite resorts of the citizens of Brussels for picnics and excursions. From *La Hulpe*, a glimpse is obtained to the right of the Mound of the Lion (p. 126) on the distant field of Waterloo. On the left, near *Rixensart*, is a château of Count Merode.

15 M. **Ottignies** is the point of intersection of the Louvain-Charleroi (R. 25) and Louvain-Manage-Mons (p. 182) lines. — 17½ M. *Mont St. Guibert*, with pretty environs. On the right is the château of *Birbaix*, with fine gardens. At *Chastre* the Province of Brabant is quitted, and that of Namur entered. — 24 M. *Gembloux*, junction for the lines to Fleurus and Ramillies-Landen (p. 196) and to Jemeppe-sur-Sambre (p. 184). An old abbey here contains the royal agricultural institution. 28½ M. *St. Denis-Bovesse*; 31 M. *Rhisne*. The train passes through several cuttings in the blue limestone rocks, and affords a strikingly picturesque view of —

35 M. **Namur** (see p. 184). The line now intersects the *Forest of Ardennes*, a wild, mountainous district, affording many picturesque views. Immediately after quitting Namur the train crosses the Meuse and commands another remarkably fine panorama of the town and its citadel. 40½ M. *Naninne*; 45 M. *Courrière*: 46 M. *Assesse*; 49½ M. *Natoye*. The line runs hence to the next station through the deep valley of the upper *Bocq*, in which, ½ M. to the S.W. of Natoye, is the château of *Mouffrin* (16th cent.; to Spontin, see p. 187). — 53 M. *Ciney* (Grand Hôtel; Bellevue; Hôt. du Condroz), the capital of the Condroz (Condrusi of the Romans), as the district between the Meuse and Ourthe was once called (route to Huy and Landen, see p. 223). — 59 M. *Leignon*; 59½ *Haversin*, 1½ M. to the S.E. of which is the finely restored château of *Serainchamps*, formerly in the possession of the De la Marks, now the property of the Marquis of Senzeilles.

From (65½ M.) *Aye* an omnibus runs (in ½ hr.; ½ fr.) to *Marche* (p. 218). — 66½ M. **Marloie**, where the direct line to Liège *(Ligne de l'Ourthe)* diverges (p. 218). The line now descends considerably, and affords a beautiful view of the valley of the Wamme to the left. — 70½ M. *Jemelle* (Hôt. de la Station; Hôt. du Luxembourg), with numerous marble and limestone quarries and lime-kilns, lies at the confluence of the *Wamme* with the *Lomme*, a tributary of the Lesse. — *Continuation of the Railway*, see p. 193.

The new railway from Jemelle through the valleys of the Lomme and the Lesse to Dinant is now open to (10½ M.) Wanlin (½ hr.; fares 1 fr. 30, 1 fr., 65 c.).

2½ M. **Rochefort** (**Hôtel Biron*, R., L., & A. 1½-2, B. ¾, déj. 2, D. 2½, pens. 5-6 fr.; **Hôtel de l'Etoile*, same charges; *Hotel Rogister; Clef d'Or*, unpretending: all frequently crowded), a favourite summer-resort, with 2400 inhab., formerly the capital of the County of Ardennes, occupies an elevated site on the *Lomme*, commanded by the ruins of an old castle (private property, no admission). The new *Hôtel de Ville* and the Romanesque *Church*, erected after plans by Cluysenaer, are noteworthy. Fine view from the *Loretto Chapel*. The environs are remarkable for a number of curious caverns in the limestone rock, many of which have been made accessible.

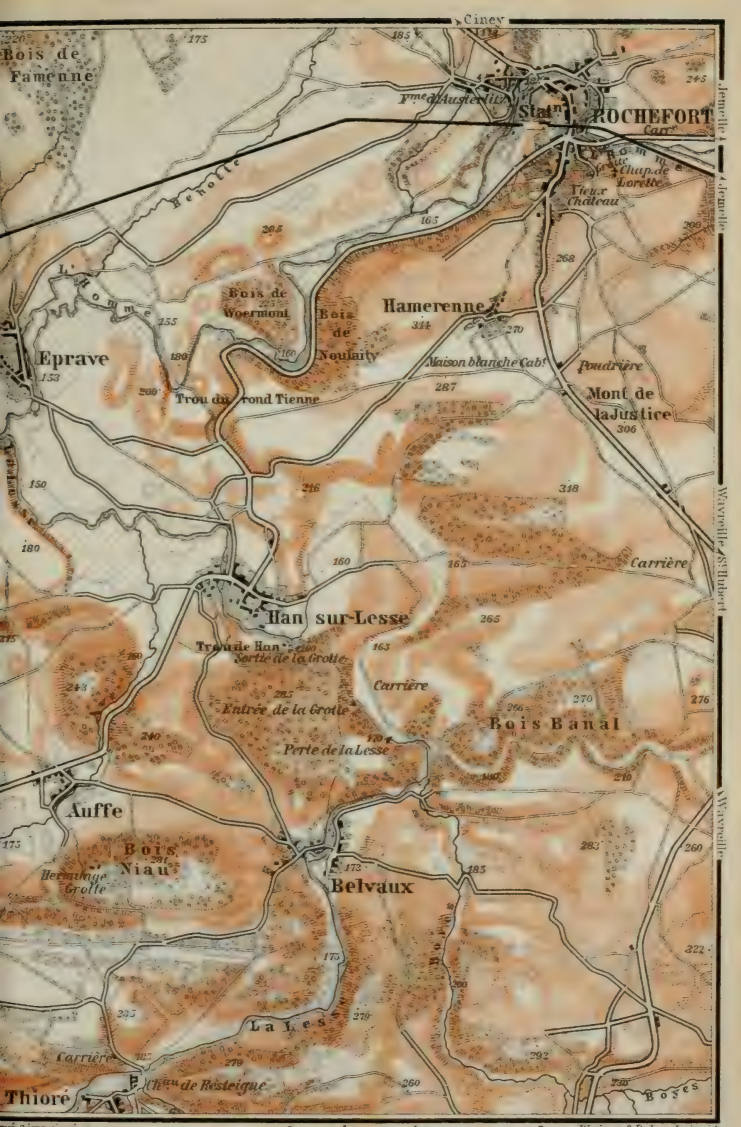
The entrance to the **Grotte de Rochefort*, one of the finest and most easily visited, is at the upper end of the town. It is the property of a *M. Collignon*, who discovered it, and who keeps the paths in the interior in good condition (admission 5 fr., for parties of 20 or upwards 2½ fr. each). A rapid visit to it takes 1¼-2 hours. The stalactites are purer and even more varied than those in the grotto of Han, though the latter is far more imposing. The '*Salle des Merveilles*', '*Salle du Sabbat*', '*Val d'Enfer*', and '*Les Arcades*', the finest points, are illuminated with magnesium light; the height of the Salle du Sabbat (said to be 300 ft.) is revealed by means of a lighted balloon.

In summer an omnibus plies regularly from Rochefort to the Grotto of Han, a visit to which should on no account be omitted (return-fare 2 fr.). The village of **Han-sur-Lesse** *(Hôtel de Bellevue)* lies 3½ M. from Rochefort, on the N. side of a range of hills, through which the *Lesse* forces its way by the so-called *Trou de Han* or *de Belvaux*. The road to Han diverges, at the Hôtel Biron in Rochefort, to the right from the high-road (which continues straight on to St. Hubert; p. 193), and cannot be mistaken. [On this side of the 5th kilomètre-stone stands a finger-post indicating the road to Hamerenne and Rochefort, which pedestrians may take on their way back.]

The entrance to the ***Trou de Han** lies about 1½ M. from Han, on the S. side of the above-mentioned range of hills; the omnibus from Rochefort drives direct to the cavern without touching at Han. The pedestrian should, however, secure the services of a guide at the hotel in Han (one of the brothers Lanoy).

Admission for a single visitor 7 fr.; two or more, 5 fr. each; 2 fr. more is exacted for awakening the echoes by a pistol-shot, for 1-4 pers., and 50 c. for each additional person; fee to the guide extra. The *Guide-Album du Voyageur à la Grotte de Han* (2 fr.) contains a good plan of the entire cavern.

The *Trou de Han* is nearly 1 M. in length and consists of a series of chambers, opening into each other, and varying in height. The numerous stalactite-formations have been fancifully named in accordance with their forms, *Trône de Pluton*, *Boudoir de Proserpine*, *Galerie de la Grenouille*, etc. The most imposing chamber is the **Salle du Dôme*, which is 500 ft. long, 450 ft. wide, and 180 ft. high; and the *Merveilleuses*, four chambers with the most beautiful stalactites, only recently made accessible, are also very fine. A visit to the cavern is extremely interesting,



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and occupies 2-4 hrs. Visitors emerge at the other end in a boat. August, September, and October are the best months for inspecting the cavern; in spring the swollen state of the river often renders access impossible. The cave has been visited by tourists since 1814. The stalactites have unfortunately been sadly blackened by smoky torches, but the grotto is now lighted with naphtha and magnesium. — Scarcely 1/2 M. farther on is the *Perte de la Lesse*, also well worth a visit, where the river dashes into a subterranean abyss.

The next station of the branch railway is (5 M.) *Eprave* (Malarm-Jacques; Marneffe's Inn, where information as to the grotto may be obtained), at the confluence of the *Lomme* and the *Lesse*, with another grotto (adm. 2 fr.; guide *V. Guérit-Anciaux*). In the **Rond Tienne*, below the latter, the branch of the Lomme which disappears in the grotto of Rochefort (p. 192), 2 1/2 M. distant, bursts forth again to the light of day. In the vicinity is an interesting Roman camp, where numerous coins have been found; also Celtic and Frankish graves.

The next stations are *Villers-sur-Lesse*, *Vignée*, and (10 1/2 M.) *Wanlin*. To Dinant, see p. 188.

From Wanlin a diligence (1 fr. 10 c.) plies twice daily to (6 1/2 M.) **Beauraing** *(Hôtel du Centre; du Sud; de l'Ouest; du Nord)*, the fine castle of which, with its art-treasures, was burned in Dec. 1889. A diligence (1 fr.) runs hence three times a day in summer to (6 M.; 1 1/4 hr.) Givet (p. 190).

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72 1/2 M. *Forrières*; 76 M. *Grupont* (Hot. Masset). A diligence (2 fr. 60 c.) plies hence twice a day to (15 1/2 M.) Beauraing (see above), viâ *Wellin* (Hôt. de l'Univers), at the junction of the road to Han-sur-Lesse (p. 192), and *Revogne*, with a stalactite grotto. The train follows the sinuosities of the *Lomme*. To the left, on a rocky buttress, rises the strikingly picturesque *Château Mirwart*, with its five towers. From (82 1/2 M.) *Poix* (Hôt. Guillaume) a branch-railway runs in 25 min. to (41 1/2 M.) **St. Hubert**, Flem. *Huibrecht (Hôtel du Luxembourg; Hôtel du Chemin de Fer)*, a town with 2500 inhab., celebrated for the chapel containing the relics of the saint who has given his name to the place. The abbey has been converted into a Reformatory for young criminals. The *Church*, in the Flamboyant style, with double aisles and interesting crypt, dates from the 16th cent. (façade and towers erected in 1700). A chapel on the left near the choir contains a *Sarcophagus adorned with basreliefs by *W. Geefs*, and the choir itself has some fine wood-carving. The extensive forest of St. Hubert is one of the finest in Belgium.

St. Hubert, the tutelary saint of sportsmen, was once a profligate and impious prince, who did not scruple to indulge in the pleasures of the chase even on the solemn fast-days appointed by the Church. While thus irreverently engaged on the holy fast of Good Friday, he suddenly beheld the miraculous apparition of a stag with a cross growing out of its forehead between its antlers. Thus warned by Heaven of the danger of adhering to his sinful courses, he at once desisted from the hunt, voluntarily relinquished all the honours and advantages of his noble rank, and determined thenceforth to devote himself to a life of piety and self-

abnegation. He accordingly presented the whole of his fortune to the Church, became a monk, and founded the abbey and church which are still called by his name. The holy man is said to have enjoyed miraculous powers during his life-time, and long after his death numerous miracles were wrought by means of his relics.

85 M. *Hatrival.* — 91 M. *Libramont* (Hôtel Bellevue, plain), on the watershed between the Lesse and the Semois, is the station for *Recogne*, a village to the right, on the road to Bouillon (see below) and Sedan, the route by which Napoleon III., accompanied by French and Prussian officers and a Belgian escort, proceeded to Libramont on 4th Sept., 1870, to take the train for Germany.

From Libramont to Gouvy, 36½ M., branch-railway in 1½-2¼ hrs. (fares 5 fr. 60, 4 fr. 20, 2 fr. 80 c.). Stations: *Bernimont*, *Wideumont-Bercheux*, *Morhet*, *Sibret.* — 18 M. **Bastogne** (*Le Brun; Collin*), an old town of 2000 inhab., surnamed *Paris-en-Ardenne;* the church, dating from the 15th cent., contains some curious vaulting, ancient mural paintings, and a figure of St. Christopher executed in 1520. A branch-railway runs from Bastogne, viâ (5 M.) *Benonchamps*, *Schimpach*, and *Schleif* to *Wiltz* (p. 234), and through the idyllic valley of the Wilz viâ *Merckholz* (p. 234) to *Kautenbach* (p. 234) in the grand-duchy of Luxembourg. — From (24 M.) *Bourcy* a steam-tramway plies to (7½ M.) **Houffalize** (*Hôt. des Ardennes*, pens. 5 fr.; *Hôt. des Postes; Hôt. de Luxembourg*), a picturesquely situated town with 1300 inhab., the capital of the upper valley of the Ourthe, with a ruined castle. — 28 M. *Tavigny.* — 36½ M. *Gouvy*, see p. 216.

Another branch-line runs from Libramont to (7½ M.) *Bertrix* (p. 195).

96½ M. *Longlier*, the station for *Neufchâteau* (Hôtel des Postes; des Etrangers), a small town of 2000 inhab., once fortified, which lies ¾ M. to the right (tunnel beneath the castle-hill). — 101 M. *Lavaux;* 103 M. *Mellier.* — 106 M. *Marbehan* (*Cornet's Inn; Gillet-Rogier), with a new church. A branch-line diverges here to *Ste. Marie*, *Croix-Rouge*, *Ethe*, and (16 M.) *Virton* (see below).

110½ M. *Habay-la-Neuve;* 113½ M. *Fouches.*

119½ M. **Arlon,** Flem. *Aarlen* (**Hôtel du Nord*, R., L., & A. 3, B. 1, D. 2½, S. 2, omn. ½ fr.; *Maison Rouge; Hôtel Central*, in the market-place; *Café de la Bourse*), a prosperous little town with 7200 inhab., situated in a well-cultivated plain, 1330 ft. above the sea-level, is the capital of the Belgian province of Luxembourg. It was the *Orolaunum Vicus* of the Antoninian itinerary, and was once fortified. Fine view from the church. The *Hôtel du Gouvernement Provincial* contains an unarranged collection of Roman antiquities found in the neighbourhood, including some interesting stone-carvings. — About 3 M. to the E., on the Luxembourg frontier, lies the ruined Cistercian abbey of *Clairfontaine.*

From Arlon to Longwy (for *Longuyon* and *Nancy*), 14 M., railway in ¾ hr. (fares 1 fr. 75, 1 fr. 35, 90 c.). Intermediate stations: *Autel-Bas*, *Messancy*, *Athus* (see below), and *Mont St. Martin.* (At *Autel-Haut* are an interesting old church partly of the 10th cent., and a château of the 13th cent.) — *Longwy* (Hôtel de l'Europe) is the French frontier-station and seat of the custom-house.

From Arlon to Gedinne, 70 M., railway in 3¾ hrs. (fares 8 fr. 60, 6 fr. 45, 4 fr. 30 c.). — As far as (10 M.) *Athus* (branch to Petange, p. 195) the line is the same as that to Longwy. It then turns to the W. 15 M. *Halanzy;* 19 M. *Signeulx;* 21½ M. *Ruette.*

25½ M. **Virton** (*Croix d'Or; Cheval Blanc*), the junction of a line to Marbehan (see above), is a prettily-situated little town with 2500 inhab.,

whose chief occupation is farming and cattle-breeding. Various Roman coins and antiquities have been found in the neighbourhood.

29 M. *Meix-devant-Virton;* 33½ M. *Belle-Fontaine-lez-Etalle;* 37½ M. *Izel.*

40½ M. **Florenville** (*Hôtel du Commerce; Poste*), a small town near the French frontier, from which many pleasant excursions may be made into the forest of Ardennes. [The winding valley of the Semois, from Izel (see above) to its junction with the Meuse at *Monthermé* (see *Baedeker's Northern France*), is very picturesque. Good quarters may be found at Florenville and Bouillon (see below) and also at *Herbeumont* (Hôt. Vasseur), up-stream, and at *Alle* (*Hôt. Hoffmann; du Commerce), down-stream.] — About 7½ M. to the S. of Florenville lie the ruins of the abbey of *Orval*, founded in 1124. The church was rebuilt in the 16-17th centuries. Adjacent is a tolerable inn.

47½ M. *Straimont;* 49½ M. *St. Médard;* 53½ M. *Bertrix* (Hôt. Maujean; branch to Libramont, see p. 194). — From (61 M.) *Paliseul* (Hôtel des Ardennes) a steam-tramway (fares 1 fr. 15, 80 c.) plies to (10 M.; ¾ hr.) *Bouillon*, a little town dominated by the stately ancestral castle of Godfrey of Bouillon. Here Napoleon III. spent the night of 3rd-4th Sept. 1870 in the Hôtel de la Poste. To the S. of Bouillon lie *Les Amerois*, a château and park of the Count of Flanders. From Bouillon to Sedan (p. 190), about 9½ M. by road. — 65 M. *Graide;* 66½ M. *Bièvre;* 70 M. *Gedinne.*

123 M. *Autel;* 125½ M. *Sterpenich.* — 126 M. *Bettingen* (Luxembourg custom-house; luggage examined), the junction for branch-lines to Steinfort and Ettelbrück (to the N.) and to Clemency, Potage, and Esch sur l'Alzette (to the S.). 128 M. *Cappellen;* 130 M. *Mamer;* 132½ M. *Bertringen.*

136 M. *Luxembourg*, see p. 237.

23. From Brussels to Liège viâ Louvain.

62 M. Railway in 2-3¼ hrs. (fares 7 fr. 50, 5 fr. 65, 3 fr. 75 c.; express 9 fr. 40, 7 fr. 5, 4 fr. 70 c.).

The train starts from the *Station du Nord*, and traverses an agricultural and partly-wooded district. At (2 M.) *Schaerbeek* the Malines line diverges (p. 131); 5 M. *Dieghem*, noted as a pilgrimage-resort and for its fair; 6 M. *Saventhem*, the parish-church of which contains a good picture by Van Dyck, representing St. Martin dividing his cloak, a gift of the master himself; 9½ M. *Cortenberg;* 13 M. *Velthem;* 15 M. *Hérent.*

18 M. **Louvain,** see R. 24.

Branch-line hence to the N. to *Rotselaar* (with the old tower of *Terheiden* rising from a pond in the neighbourhood) and (10 M.) *Aarschot*, a station on the Antwerp and Hasselt line (p. 176), and thence to *Herenthals* on the Turnhout and Tilburg line (p. 135).

From Louvain to Charleroi, see R. 25.

From Louvain to Malines, see p. 135.

Beyond Louvain the Norbertinian abbey of *Parc* (p. 202), is seen on the right. 25 M. *Vertryck.*

29½ M. **Tirlemont,** Flem. *Thienen* (*Hôtel Ponsaerts; Nouveau Monde*, near the station; *Hôtel de Flandre*, in the market-place), a clean and well-built, but dull town with 13,700 inhab., was once like Louvain occupied by a much larger and wealthier population. The walls, which are nearly 6 M. in circumference, now enclose a large extent of arable land. In the spacious market-place is situated the

church of *Notre Dame du Lac*, founded in 1298, enlarged in the 15th cent., but left unfinished. The *Church of St. Germain*, situated on an eminence, probably dates from the 12th cent.; high-altar-piece a Pietà, by Wappers. The celebrated Jesuit Bollandus (d. 1655) was probably a native of Tirlemont. He was the first compiler of the *Acta Sanctorum*, and his successors who continued the work styled themselves Bollandists.

From Tirlemont to Diest (p. 176), 19½ M., branch-railway in 50 min. (fares 2 fr. 35, 1 fr. 80, 1 fr. 20 c.), viâ *Neer-Linter*, *Geet-Betz*, and *Halen*.

From Tirlemont to St. Trond and Tongres, 27½ M., railway in 1¾ hr. (fares 3 fr. 35, 2 fr. 50, 1 fr. 70 c.). — 6½ M. *Neer-Linter* (see above). — 9½ M. **Léau**, Flem. *Zout-Leeuw* (Café-Restaurant of *J. Vos*), formerly a fortress, with a handsome late-Gothic *Town Hall* (16th cent.) and the Gothic church of **St. Leonhard* (13th and 14th cent.). The latter contains Gothic carved altars with early-Flemish and Renaissance paintings (beginning of 16th cent.; in the right aisle), a collection of admirable Gothic bronze works of the 15th cent., unequalled in any other church in the Netherlands (censers, fonts, lectern in the form of a eagle, six-light candelabrum, 23 ft. in height, tabernacle-railing), and a magnificent *Tabernacle sculptured in stone, 52 ft. high, one of the finest works of the Belgian Renaissance, executed in 1554 by *Cornelis de Vriendt*, architect of the Antwerp Hôtel de Ville, by order of Martin de Wilre, Seigneur of Oplinter, who is buried beside it. — 12½ M. **St. Trond** (see below), the junction for the Landen-Hasselt line. — 16 M. *Ordange;* 20½ M. *Looz;* 24 M. *Pirange.* — 27 M. *Tongres*, see p. 360.

From Tirlemont to Namur, 27½ M., railway in 1⅓ hr. (fares 3 fr. 35, 2 fr. 50, 1 fr. 70 c.). Stations unimportant. From *Jodoigne* a tramway runs to Wavre (p. 202). — 13 M. *Ramillies* is the junction of the Landen and Gembloux line (see p. 197). About 2½ M. to the N. is *Folx-les-Caves*, with curious subterranean quarries, worked even in Roman times (guide in the adjacent café). — From (16 M.) *Noville-Taviers* a branch-line runs to *Embresin;* and from *Eghezée* a steam-tramway plies to Andenne (p. 223). — *Namur*, see p. 184.

Beyond (33 M.) *Esemael* the line intersects the plain of *Neerwinden* (the village lies to the left), the scene of two great battles. In the first of these, on 29th July, 1693, the French under Marshal Luxembourg defeated the Allies under William III. of England. In the second the French under Dumouriez and Louis Philippe (then '*General Egalité*', afterwards king of France) were defeated by the Austrians under the Prince of Cobourg (great-uncle of the late king Leopold), and driven out of Belgium (18th Mar., 1793).

38 M. **Landen**, the junction of several lines, is historically interesting as the birth-place of Pepin, the majordomo of the royal domains of the Austrasian monarch Dagobert I. (628-38). He died here about the year 640, and was buried at the foot of a hill which still bears his name. His remains were afterwards removed to Nivelles (p. 130), where his daughter Gertrude (d. 659) founded a convent. His fifth lineal descendant was Charlemagne, who ascended the throne of the vast Franconian empire 128 years later.

From Landen to Hasselt, branch-line in ¾-1¼ hr. (fares 2 fr. 20, 1 fr. 70, 1 fr. 10 c.). This route presents few attractions. 6½ M. **St. Trond**, Flem. *St. Truiden (Hôtel du Commerce)*, the most important station, with 11,500 inhab., possesses several old churches (Notre Dame, Gothic, restored; St. Martin, Romanesque); it is the junction for the Tirlemont-Tongres line (see above). 17½ M. *Hasselt*, see p. 176.

LOUVAIN. LÖWEN.
Mètres.
0 100 200 300 400 500 600 700 800 900 1000
1. Académie des Beaux-Arts E. 2.
2. Cabinet d'histoire naturelle D. E. 3.
3. de physique D. E. 3.
4. Casernes D. E. 3. E. 3. E. 2.
5. Collège Adrien VI E. 3.
6. Marie-Thérèse E. 3.
7. Saint-Esprit D. 3.
Eglises:
8. du Béguinage D. 4
9. des Jésuites D. 3.
10. N. D. des Dominicains D. 3.
11. N. D. des Fièvres E. 3.
12. Ste Gertrude D. 2.
13. S. Jacques D. 2.
14. S. Joseph E. 3.
15. S. Michel E. 3.
16. S. Pierre E. 2. 3.
17. S. Quentin D. 4.
18. Entrepôt (nouv.) D. 1.
19. Grand Auditoire E. 3.
20. Hôtel de ville D. E. 3.
21. Maison d'arrêt cellulaire F. 3.
22. Table ronde (Société) E. 3.
23. Tribunal de Ire instance E. 3.
24. de commerce E. 3.
25. Université D. 3.
Hôtel:
a. Hôtel de Suède E. 3.
Commune de Wilsele
Porte de Malines
Canal
Porte du Canal
Commune de Herent
Aerschot Malines
Bruxelles
Commune de Diest
Porte de Bruxelles
Station
Kessel - Loo
Comm de Winxele
R. des Males
R. des Brasseurs
Rue du Canal
Rue du Koelhem
Dyle
Boul. de Diest
Pl. du Peuple
Porte de Tervueren
Bank Str.
Porte de Tirlemont
Tirlemont
Commune
R. Moulin
Porte de Parc
Boul. de Jodoigne
Plaine des Manœuvres
Cimetière
Porte de Namur
Heverlé
Dyle
Avenue du Château
Wavre
N
S
A B C D E F
1 2 3 4

From Landen to Gembloux (*Fleurus* and *Charleroi*), 23 M., railway in 1 hr. (fares 2 fr. 80, 2 fr. 10, 1 fr. 40 c.). Stations (12 M.) *Ramillies* (p. 196), *Gembloux* (p. 191), *Fleurus*, and *Charleroi* (see p. 183).

Landen is also the junction for a line coming from Ciney, which intersects the Namur-Liège line at *Huy* (see p. 223).

Next stations *Gingelom*, *Rosoux-Goyer*, and (47 M.) *Waremme*, beyond which the line crosses ancient and well-preserved Roman road, called by the country-people *Route de Brunhilde*, which extended from Bavay *(Bavacum Nerviorum)*, near Mons, to Tongres. The latter was the capital of the ancient province of *Hesbaye*, the natives of which were once famed for their strength and bravery, as the old proverb, '*Qui passe dans le Hesbain est combattu l'endemain*', suggests. — Steam-tramway to *Huy*, see p. 222.

Beyond (53 M.) *Fexhe* the land of the Brabanters, a somewhat phlegmatic race of Germanic origin, is quitted, and that of the active and enterprising Celtic Walloons entered. A smiling and highly-cultivated district is exchanged for a scene of industrial enterprise. Numerous coal-mines, foundries, and manufactories are passed in the vicinity of (58 M.) *Ans*, which lies 490 ft. higher than Liège. (Branch-line to *Liers*, p. 360.) — 60½ M. *Haut-Pré*.

The line now descends rapidly (1 : 30), affording a fine view of the populous city of Liège and the beautiful and populous valley of the Meuse. A large brick building on the hill to the left is a military hospital.

62 M. **Liège**, see p. 203.

24. Louvain.

Hotels. In the town: Hôtel de Suède (Pl. a), Place du Peuple, with restaurant, R. 3-5, L. ½, A. ¾, B. 1½, déj. 2½, D. 4 fr. — Hôtel de la Cour de Mons, Rue de Savoie 7, with a popular table-d'hôte, R., L., & A. from 2 fr., B. ¾, D. 2, S. 1¼ fr. — At the station: Hôtel du Nord, R. & A. 3, B. 1 fr.; Hôtel du Nouveau-Monde, Hôtel de l'Industrie, both unpretending.

Restaurants. *Société Royale (de la Table Ronde)*, Grand' Place; *Taverne Mathieu*, *Taverne Allemande*, *Restaurant Lorrain*, all in the Rue de la Station. — **Cafés.** *Café Rubens*, opposite the church of St. Pierre; *Café Lyrique*, Grand' Place 22; *Café de la Renaissance*, at the station. The beer of Louvain is a sickly beverage, but Bavarian beer may also generally be obtained.

Cabs, or *Vigilantes*, 1 fr. per drive. — **Tramway** from the station to the Grande Place.

Chief Attractions (3-3½ hrs. suffice). Hôtel de Ville, exterior (p. 198); St. Pierre, under the guidance of the sacristan (p. 199); Halles, exterior (p. 200); choir-stalls at St. Gertrude's (p. 201), St. Joseph's (p. 201).

Louvain, Flem. *Leuven* or *Loven*, on the *Dyle*, which flows through part of the town and is connected by a canal with the Rupel (p. 135), is a dull place with 38,700 inhabitants. The greater part of the space enclosed by the walls built in the 14th cent. is now used as arable land. The ramparts surrounding the walls have been converted into promenades.

The name of the town is derived from *Loo*, signifying a wooded height, and *Veen*, a marsh, words which are also combined in

Venlo. In the 14th cent., when Louvain was the capital of the Duchy of Brabant, and residence of the princes, it numbered 44,000 inhab., most of whom were engaged in the cloth-trade, and the town contained no fewer than 2000 manufactories. Here, as in other Flemish towns, the weavers were a very turbulent class, and always manifested great jealousy of the influence of the nobles in their civic administration. During an insurrection in 1378, thirteen magistrates of noble family were thrown from the window of the Hôtel de Ville, and received by the populace below on the points of their spears; but Duke Wenceslaus besieged and took the city, and compelled the citizens to crave his pardon with every token of abject humiliation. The power of the nobles soon regained its ascendancy, and their tyrannical sway caused thousands of the industrious citizens to emigrate to Holland and England, whither they transplanted their handicraft. From that period may be dated the decay of Louvain.

In front of the railway-station (Pl. F, 2) is a statue of *Sylvaan van de Weyer* (d. 1874), a native of Louvain, who was one of the most ardent promoters of the revolution of 1830, and became the ambassador of the provisional government at the London Conference. The statue is by *G. Geefs.*

The *Rue de la Station*, on the right side of which is the *Theatre*, built by Lavergne in 1864-67, leads straight to the Place de l'Hôtel de Ville (*Grand' Place;* Pl. D, E, 3).

The ****Hôtel de Ville** (Pl. 20), a very rich and beautiful example of late-Gothic architecture, resembling the town-halls of Bruges, Brussels, Ghent (in the older part), and Oudenaarde, but surpassing them in elegance and harmony of design, was erected in 1447-63 by *Matthew de Layens.* The building consists of three stories, each of which has ten pointed windows in the principal façade, and is covered with a lofty roof surrounded with an open balustrade. At the four corners and from the centre of the gables spring six slender octagonal turrets, terminating in open spires. The three different façades are lavishly enriched with sculptures. The statues on the lowest story represent celebrated citizens of Louvain, those on the second story the various grades of the mediæval burghers, and those on the uppermost the sovereigns of the land. The corbels which support the statues are embellished with almost detached reliefs, representing scenes from Old and New Testament history, in some cases with mediæval coarseness. The façade was restored in 1829-42, but seems already in need of another renovation. The building was seriously damaged by lightning in 1890.

The Interior is uninteresting. Most of the apartments are fitted up in a modern style, and adorned with pictures by *Vaenius*, *De Crayer*, *Mierevelt*, etc. The Salle Gothique is adorned with frescoes by *Hennebicq*, consisting of scenes from the history of Louvain and portraits of eminent citizens. — On the second floor is a small museum containing an Ascension by *Mich. Coxie*, specimens of *De Crayer* and *Mierevelt*, and a number of other ancient and modern pictures, including several copies. Here also

are preserved those parts of the original sculptures of the façade which could not be made use of in the restoration; a stone model by *Josse Metsys* of the projected towers of St. Pierre (1525); some local antiquities, etc. Catalogue 25 c.

The Gothic ***Church of St. Pierre** (Pl. 16; E, 2, 3), opposite the Hôtel de Ville, a noble cruciform structure flanked with chapels, was erected in 1425-97 on the site of an earlier building. The unfinished W. tower does not rise beyond the height of the roof.

The Interior (sacristan, Place Marguerite 11; 1 fr., more for a party) is 101 yds. long and 29½ yds. broad. A relief to the right of the entrance from the Place de l'Hôtel de Ville commemorates the second founding of the university in 1834 (p. 200). The choir is separated from the nave by an elaborate *Jubé*, or *Rood Loft*, in the Flamboyant style, executed in 1490, consisting of three arches adorned with statuettes, and surmounted by a lofty cross. The twelve-branched *Candelabrum* was executed by *John Massys*.

Nave. The swinging doors inside the principal portal are finely carved in wood in the somewhat exaggerated style of the late Renaissance (1556).

1st Chapel on the N. side: late-Gothic font in copper, formerly furnished with a lofty and heavy cover, which was removable by the still-preserved cast-iron handle, by *J. Massys*. — The following chapels on the same side have marble parapets in the baroque style.

The 1st Chapel on the S. side contains an altarpiece copied from the original of *De Crayer*, which was carried off by the French, and is now at Nancy, representing S. Carlo Borromeo administering the Sacrament to persons sick of the plague; an old winged picture by *Van der Baeren* (1594), the Martyrdom of St. Dorothea; and a statue of St. Charles, by *Ch. Geerts* (1855).

The 2nd Chapel (that of the Armourers) contains a curious, blackened image of Christ, highly venerated in consequence of the legend that it once caught a thief who had sacrilegiously entered the church. The railing is adorned with armour and cannon.

The *Pulpit*, carved in 1742 by *Jos. Bergé*, a work of very questionable taste, represents Peter's Denial on one side, and the Conversion of St. Paul on the other. The lifesize wooden figures are overshadowed by lofty palm-trees, also carved in wood, and the whole is coated with brown varnish.

The 5th Chapel contains a picture of *Memling's* school, representing the consecration of a cook as bishop, under Gregory V.

Ambulatory. 2nd Chapel: **Dierick Bouts*, Martyrdom of St. Erasmus, a painful subject; in the background the Emperor, richly attired, with three attendants; the scene is represented in a carefully-executed landscape with blue mountains in the distance; on the wings, St. Jerome on the left and St. Anthony on the right. The inscription 'Opus Joh. Memling' is a forgery. The same chapel contains the handsome Renaissance tombstone of Ad. van Baussede (d. 1559). — 3rd Chapel: *De Crayer*, Holy Trinity. **Dierick*

Bouts, Last Supper, painted in 1467, also furnished with a forged signature of Memling. This is the central picture of an extensive altarpiece, the wings of which are in the museum at Berlin (Feast of the Passover and Elijah in the wilderness), and in the Pinakothek at Munich (Abraham and Melchisedech, and the Gathering of manna). The symbolical character of the composition is of course not traceable in the central piece alone. One characteristic of Dierick's style is his attempt at individualisation by making the complexions strikingly dissimilar. Fine monument of Prof. Boyarts (d. 1520).

The 4th Chapel formerly contained a celebrated 'Holy Family' by Quinten Massys, which was sold to the Brussels Museum in 1879 for 200,000 fr. (see p. 100).

In the 5th Chapel are four paintings by *P. J. Verhaghen*, depicting the life and death of St. Margaret of Louvain, who is here held in great veneration as the patron-saint of domestic servants.

6th Chapel, with a handsome cast iron screen of 1878: Descent from the Cross, by **Roger van der Weyden* (?), a winged picture on a golden ground, with the donors at the sides, bearing the doubtful date 1443, but probably a late and reduced repetition of a picture in the Escurial. The same chapel contains the tombstone of Henry I., Duke of Brabant (d. 1235), the founder of the church (the pedestal is modern).

7th Chapel: Handsome marble balustrade by *Papenhoven* of Antwerp (1709), representing Children playing, Confession, Baptism, and Communion. — Adjacent is an imposing Renaissance monument to the memory of Ant. Bertyns (d. 1563) and his wife.

In the choir, opposite, rises a beautiful Gothic *Tabernacle* (50 ft. in height), by *Layens* (p. 198), executed in 1450. — The N. transept contains a richly carved organ of 1556, a good copy of Van Dyck's Raising of the Cross, and a painted wooden statue of the Virgin and Child, of 1442.

The *Halles* (Pl. 25; D, E, 3), 66 yds. long and 15½ yds. wide, were erected as a warehouse for the Clothmakers' Guild in 1317, and made over to the **University** in 1679. The upper story was added in 1680. The interior is disfigured by alterations and additions, but the arches and pillars of the hall on the ground-floor still bear testimony to the the wealth and taste of the founders. The *Library*, one of the most valuable in Belgium (70,000 vols., 400 MSS.), is adorned with a sculptured group representing a scene from the Flood, executed by *Geerts* in 1839. The entrance-hall contains portraits of former professors, and a large picture by *Van Brée*, Christ healing the blind, painted in 1824.

The **University**, founded in 1426, was regarded as the most famous in Europe in the 16th cent., and the theological faculty in particular was remarkable for its inflexible adherence to the orthodox dogmas of the Church. The number of students is said to have exceeded 6000 at the period when the celebrated Justus Lipsius (d. 1606) taught here. Under Joseph II. its reputation somewhat declined, but it continued to exist until the close of last century. So extensive were its privileges, that no

one could formerly hold a public appointment in the Austrian Netherlands without having taken a degree at Louvain. After having been closed by the French republicans, the university was revived by the Dutch government in 1817. A philosophical faculty was afterwards instituted, notwithstanding the determined opposition of the clergy, and complaints to which the innovation gave rise are said to have contributed in some degree to the Revolution of 1830. Since 1836 the university has been re-organised, and has assumed an exclusively ecclesiastical character. It possesses 5 faculties, and is attended by 1500 students, many of whom live in 4 large colleges *(Pédagogies du St. Esprit, Marie-Thérèse, Adrien VI.*, and *Juste Lipse)*. — The technical academy connected with the university *(Ecole du Génie Civil, des Arts et Manufactures et des Mines)* is rapidly increasing: an *Ecole d'Agriculture* was opened in 1878, and an *Ecole de Brasserie* in 1887.

The church of **St. Gertrude** (Pl. 12; D, 2) was erected in the Flamboyant style, at the close of the 15th cent., with the exception of the choir, which was added in 1514-26. The *Choir-stalls, dating from the first half of the 16th cent., and embellished with statuettes and 28 reliefs of scenes from the life of the Saviour, are considered the finest specimen of late-Gothic wood-carving in Belgium; they were executed by *Mathias de Waydere*. The bands of ornamentation in the Renaissance style (middle of 16th cent.) are particularly pleasing. The sacristy contains a reliquary of the 14th century. (Sacristan at No. 22, near the principal portal.)

The Rue de Namur, Rue de Malines, Rue de Diest, Rue de Bruxelles, and other streets contain various old houses with handsome façades. The *Refuge des Vieillards* in the Rue de Namur includes a court in the Renaissance style. The *Jansenius Tower*, on the Dyle, dates from the 15th century. — A street ascends to the S.E. from the Place du Peuple to the church of **St. Joseph** (Pl. 14; E, 3), in the Flamboyant style, with an unfinished tower. The interior, recently restored, is of remarkably beautiful proportions. The aisles and choir contain good frescoes by *Meunier* of Brussels and *Dujardin* of Antwerp.

The church of **St. Michael** (Pl. 15; E, 3), erected by the Jesuits in 1650-66, contains modern pictures by Mathieu, De Keyser, Wappers, and others. The proportions of the interior are remarkably symmetrical, and the architectural details show a curious affinity to the Gothic style. The façade is also worthy of notice.

The church of **St. Jacques** (Pl. 13; D, 2), possesses several pictures of the school of Rubens, several modern works, a St. Hubert by *De Crayer*, and a fine *Tabernacle* in stone, executed in 1467, with a copper balustrade in the Renaissance style, cast by *Jan Veldeneer* in 1568. In the sacristy are finely embroidered vestments, and two handsome reliquaries of St. James and St. Margaret.

The *Pénitencier*, a prison for solitary confinement, is in the Boulevard du Jodoigne, between the Porte de Tirlemont and Porte de Parc. It was opened in 1860, and is the most famous in Belgium, having room for 634 convicts. The *Maison d'Arrêt* (Pl. 21), completed in 1869, has accommodation for 204 prisoners.

'*Caesar's Castle*', as the ancient stronghold of the counts and dukes, situated on an eminence near the Porte de Malines, was called, has almost entirely disappeared. It derives its name from an unfounded tradition that it was originally erected by the great Roman general. The Emp. Charles V. and his sisters were educated in this castle by the learned Adrian Floriszoon, afterwards Pope Adrian VI.

25. From Louvain to Charleroi.

40 M. Railway in 2¼-3 hrs. (fares 5 fr. 20, 3 fr. 90, 2 fr. 60 c.).

The line passes several places memorable in the campaign of 1815. The country traversed is at first flat. Stations: *Héverlé*, with a château and park of the Duc d'Arenberg, and in the neighbourhood the magnificent *Abbaye du Parc* (founded in 1179), with five large gateways; *Joris-Weert*, *Florival*, *Gastuche;* (14½ M.) *Wavre*, to which the Prussians retreated after the battle of Ligny, with a handsome monument by Van Oemberg (tramway to Jodoigne, see p. 196); *Limal;* (18 M.) **Ottignies,** where the Brussels and Namur line is crossed (p. 191); *Court-St. Etienne*, *La Roche*.

The train now passes close to the imposing ruins of the Cistercian abbey of **Villers*, founded in 1147 and destroyed in 1796, and stops at (25 M.) *Villers-la-Ville*. The ruins lie about ¼ M. to the N. of the station. The road to them skirts the Thyle. At the entrance to the abbey is *Dumont's Inn, where each visitor pays ½ fr. Beyond the court is the rectangular Refectory, a tasteful structure in the transition style, with two rows of windows. The Cloisters, chiefly Gothic, date from the 14-16th cent., and are adjoined by the Gothic Church, erected in 1240-72, with subsequent additions. The latter contains tombstones of Dukes of Brabant of the 14th century. The old brewery in the transition style is also worthy of notice. An eminence outside the Porte de Bruxelles, to the W., commands a good survey of the whole ruin.

27½ M. *Tilly* is believed to have been the birthplace of the general of that name. 29 M. *Marbais*; 30½ M. *Ligny*, famous for the battle of 16th June, 1815 (see below). — 33 M. *Fleurus* (p. 203), junction for the lines to Gembloux-Ramillies-Landen (p. 196), to Tamines (p. 184), and to Nivelles-Baulers (p. 130). 35½ M. *Ransart*, the junction of a line from Jumet (p. 184) to Fleurus (see above). From (38 M.) *Lodelinsart*, a busy place with coal-mines and glass-works, a branch-line runs to Châtelineau (p. 184). — Steam-tramway to Charleroi, see p. 183.

Battle Fields. This district is famous in military annals as the scene of several important battles, the last and chief of which was that of Ligny.

Sombreffe, near Marbais, and 6 M. from Quatrebras (p. 182), was occupied on 15th June, 1815, by the 2nd and 3rd Prussian Corps d'Armée under Marshal Blücher, who late in the evening received intelligence that Gen. Bülow with the 14th corps could not come to his assistance as originally concerted. The brave marshal accordingly resolved to fight alone, if necessary. Wellington had agreed to co-operate with Blücher, but the British troops were too far distant to render assistance, whilst those whose position was nearest to the Prussians were fully occupied at the Battle of Quatrebras. It is well authenticated that the Duke expressed

LIÉGE.
1. 20.000
Mètres
Citadelle
Station de Vivegnis
Hôpital
Hospice
St Servais
Station
St Antoine
St Marguerite
St Laurent
St Martin
Hospice
Hôpital Militaire
Station Jonfosse
Jardin botanique
Station des Guillemins
Aux Champs des Oiseaux
Quai de l'Abattoir
Boul de la Constitution
Place du Congrès
Bressoux
Les Terres Buval
Les Vas
Quai de Longdoz
Fort de la Chartreuse
la Bonne Femme
Wez
Ile des Cochons
Aix la Chapelle
Seraing
Namur
Maastricht
Limites de Robermont

his disapprobation of Blücher's position, observing to the Marshal that 'with British troops he would have occupied the ground differently'. The chief disadvantages of the ground occupied by Blücher near St. Amand and Ligny, which he regarded as the keys of his position, were, that there was too little security in the direction in which the communication with the British was to be maintained, and that the villages in advance of the line were too distant to be reinforced without enormous loss. It is also on record, that the Duke, after his interview with the Marshal on the morning of the simultaneous battles, remarked to one of his staff, 'The Prussians will make a gallant fight; they are capital troops, and well commanded; but they will be beaten.' And the Prussians did fight most gallantly, well sustaining the military reputation of their country. But their utmost efforts were fruitless; they sustained immense loss, were overmatched, and finally repulsed, but not conquered.

According to the official statistics of both sides the total force of the French at Ligny amounted to 71,220 men, with 242 guns, that of the Prussians to 83,410 men, with 224 guns, but a large proportion of the French army was composed of veteran soldiers, while most of the Prussian troops were comparatively young and inexperienced. The French artillery was also numerically superior, and far more advantageously placed.

The retreat of the Prussian army on the night after the Battle of Ligny, by *Tilly* and *Mont St. Guibert* to *Wavre* (p. 202), is perhaps without parallel in the annals of military warfare. So perfect was the order and so great the skill with which it was effected, that next day the French were entirely at a loss to discover in which direction their enemy had disappeared, and at length came to the conclusion that they must have taken the direction of Namur. It was not till late on the afternoon of the 17th that the real route of the Prussians was discovered, and Marshal Grouchy was dispatched in pursuit of Blücher. The parts acted by the different armies were now interchanged. Napoleon and Ney, united, now proceeded to attack Wellington, while Blücher formed the 3rd Corps d'Armée under Thielmann at Wavre, in order to keep Grouchy in check, and himself hastened onwards with his three other corps towards Belle-Alliance, where he arrived on the evening of the 18th, in time to act a most prominent and glorious part in a victory of incalculable importance to the fate of the whole of Europe (p. 122).

About 1½ M. to the S. of Ligny lies Fleurus, celebrated for the battles of 1622 and 1690. On 26th June, 1794, a battle also took place here between the Austrian army under the Prince of Coburg, and the French under Marshal Jourdan, in which the latter gained an advantage. The Austrians had stormed the French intrenchments, captured twenty guns, and driven the French back to *Marchienne-au-Pont* (p. 182), when the Prince owing to some misunderstanding, ordered his troops to retreat. This false movement, as the event proved, ultimately contributed to the loss of the whole of Belgium. It is a curious historical fact, that on this occasion a balloon was employed by the French in order to reconnoitre the Austrian position, but with what success it does not appear.

40 M. **Charleroi,** see p. 183.

26. Liège and Seraing.

Railway Stations. 1. *Station des Guillemins* (Pl. A, B, 7), on the left bank of the Meuse, for Aix-la-Chapelle, Brussels, Namur, Paris, and Luxembourg. 2. *Station de Vivegnis* (Pl. D, E, 1), for the Dutch trains, on the S.E. side, a long way from the centre of the town, but connected with the Station des Guillemins and the Station du Palais by a junction line. 3. *Station du Palais*, near the Palais de Justice (Pl. B, 2), and 4. *Station de Jonfosse* (Pl. A, 3, 4), both on the connecting line between the two stations first mentioned, on which trains run hourly in each direction, between 5.30 a.m. and 11 p.m. (¼ hr.; fares 35, 25, 20 c.). 5. *Station de Longdoz* (Pl. C, D, 5), on the right bank, for Maastricht, Namur, and Paris.

Hotels. *Hôtel de Suède (Pl. a; B, 3), Rue de l'Harmonie 7, close to the theatre, R., L., & A. 4-6½, B. 1½, déj. 3½, D. at 6 o'cl. 4½, pens. (except in Aug.) from 8, board 6½ fr.; *Hôtel d'Angleterre (Pl. b; D, 3), Rue des Dominicains 2, R. 2½-8, L. ½, A. ¾, B. 1¼-1½, déj. 2½, D. 3½-5, pens. 8-12 fr.; Hôtel de l'Europe (Pl. c; B, 3), Rue Hamal 6, these two at the back of the theatre. — *Hôtel Mohren, Place St. Paul and Rue du Pont d'Avroy 31, with large restaurant and café, R. 2-5, B. 1, 'plat du jour' from 1, D. 3, S. 3 fr.; Hôtel Vénitien, Rue Hamal 2, near the theatre (Pl. B, 3); Hôtel d'Allemagne (Pl. f; B, 3), Place du Théâtre 6. — Hôtel Donnen (*Aux Frères Provençaux*), Rue Souverain-Pont 46, with café-restaurant, R., L., & A. 2½-3½, B. 1-1¼, déj. 3, D. 3 fr., well spoken of; Pommelette (Pl. g; C, 3), Rue Souverain-Pont 44; Hôt. de Dinant, Rue St. Etienne 2, R., L., & A. 3-7, B. 1, déj. 2, D. 2½, pens. from 5 fr. (R. extra); Hôtel de France, Rue de la Cathédrale 13; Hôtel Charlemagne, Place St. Lambert (Pl. B, C, 3). — The Hôtels de l'Univers, du Chemin de Fer, Hôtel-Restaurant du Midi, and others, near the principal station (Guillemins), and the Hôtel de l'Industrie, Rue Grétry 89, opposite the Station de Longdoz, are convenient for travellers arriving late or starting early by railway.

Restaurants. **Bernay*, Rue des Dominicains 22 (Pl. B, 3); **Mohren*, see above; **Hôtel Donnen*, see above; **Café Vénitien*, see above; *Café-Restaurant Continental*, Place Verte; *Café Charlemagne*, *Café de Dinant*, in the hotels of these names.

Cafés. **Café du Phare*, Place Verte (Pl. B, 3), lighted by electricity, with numerous billiard-tables; **Café Vénitien*, by the theatre; *Café de la Renaissance*, also a restaurant, in the Passage; *Café Continental*, *Café Charlemagne*, see above; *Trink-Hall*, Square d'Avroy (p. 206).

Beer. **Mohren*, see above, Vienna and Bavarian beer 35 c., good cuisine; *Taverne Britannique*, by the theatre (D., from 12 to 3, 2-3 fr., 'plat du jour' 1 fr.; English beer); *Taverne Anglaise*, Rue de la Cathédrale; *Taverne de Strasbourg*, Rue Lulay, near the Passage; *Taverne Blonden*, Avenue Blonden.

Cabs. Tariff for one or more persons:	*Closed Carriages.* One-horse	*Closed Carriages.* Two-horse	*Open Carriages.* One-horse	*Open Carriages.* Two-horse
A. *By time*: 1 hour . . .	1 fr. 50 c.	2 fr. 50 c.	2 fr. — c.	3 fr. — c.
Per additional ½ hr.	— - 75 -	1 - 25 -	1 - — -	1 - 50 -
B. *Per drive*: In the town .	1 - — -	1 - 50 -	1 - 50 -	2 - — -
To the Citadel or the Chartreuse . .	2 - — -	3 - — -	2 - 50 -	3 - 50 -

Waiting, each ¼ hr., one-horse 25, two-horse 50 c. — Double fares from 11 p.m. to 6 a.m.

Tramway (comp. the Plan). From the *Place du Théâtre* (Pl. B, 3) to the stations *Guillemins* (Pl. A, B, 7) and *Longdoz* (Pl. C, D, 5), and to the N.E. suburb of *St. Léonard* (Pl. D, E, 1, 2) and *Herstal* (p. 359). From the *Place St. Lambert* (Pl. B, C, 3) to the suburb of *Ste. Marguerite* and to *Haut-Pré* on the W., and to the *Pont des Arches* and *Cornillon* on the E. — **Steam Tramway** from the Quai de l'Université (Pl. C, 3, 4) to *Jemeppe* and *Seraing* (p. 212).

Steamboats up-stream to *Seraing* (p. 212), and down to the *Cannon Foundry* (p. 205), starting from the *Ecluse du Séminaire*, Boul. Frère Orban (p. 206), every 20 min. in summer and every ½ hr. in winter.

Weapons. Liège contains 180 manufactories of arms, or rather depôts of arms, for the pieces are made and mounted by the workmen in their own houses. These mechanics, 40,000 in number, work at their own risk, as a piece containing the slightest flaw is at once rejected. — Among the chief stores for weapons for show or sport are: *Arnold*, Rue de la Cathédrale 66; *Demoulin*, Boul. de la Sauvenière 102; *Francotte*, Rue Mont St. Martin 66; *H. Pieper*, Rue des Bayards 12-16; *J. B. Rongé Fils*, Place St. Jean 2; *Dresse, Laloux & Cie.*, Rue sur la Fontaine 51; *Hanquet*, Rue Charles Morren 18.

Photographs. *Dandoy*, Boul. d'Avroy 19; *A. Zegen*, Boul. de la Sauvenière 137; *A. Straus*, Rue de la Cathédrale 24.

Post and Telegraph Office (Pl. B, C, 3), Rue de l'Université 34.

United States Consul: *Mr. James R. Danforth.*

Principal Attractions. Palais de Justice, the court (p. 208); Church of St. Jacques (p. 211); St. Paul's (p. 211); view from the Citadel (p. 212).

Liège, Flem. *Luik*, Ger. *Lüttich*, with 142,300 inhab., the capital of the Walloon district, and formerly the seat of a principality of the name, lies in a strikingly picturesque situation. The ancient and extensive city rises on the lofty bank of the broad *Meuse*, at the influx of the *Ourthe*. Numerous chimneys bear testimony to the industry of the inhabitants, while the richly-cultivated valley contributes greatly to enhance the picturesque effect.

The Meuse flows through the city in a partly-artificial channel, and forms an island, which is connected with each bank by six bridges, including the railway-bridge (p. 225) and a small iron foot-bridge ('Passerelle'). The principal part of the town, with the chief public buildings and churches lies on the left bank. The quarters on the right bank (known as *Outremeuse*) consist mainly of factories and the dwellings of the artizans. Most of the streets in the old part of the town are narrow and the buildings insignificant. Several new streets, however, have lately been made, and extensive quays and squares have been laid out. The city is surrounded by new fortifications and a wide circle of detached forts.

The coal-mines which form the basis of the commercial prosperity of Liège, are situated in the immediate vicinity, and many of them extend beneath the houses and the river. One of the chief branches of industry is the manufacture of weapons all kinds, which have enjoyed both a European and a Transatlantic reputation since the end of last century. As, however, the weapons of Liège are not made in large manufactories (see p. 205), they find formidable rivals in the cheaper productions of England and America. The Liège zinc foundries, engine-factories, and other branches of industry, are also of great importance. Among the chief industrial establishments are the royal *Gun Factory* (Pl. D, 2), the *Cannon Foundry* (Pl. E, 2), and the *Société de St. Léonard* (machinery, locomotives), all in the suburb of *St. Léonard* (Pl. D, E, 1, 2).

The Walloons (p. xiv) are an active, intelligent, and enterprising race. '*Cives Leodicenses sunt ingeniosi, sagaces et ad quidvis audendum prompti*' is the opinion expressed by *Guicciardini* with regard to the Liégeois. Indefatigable industry and a partiality for severe labour are among their strongest characteristics, but they have frequently manifested a fierce and implacable spirit of hostility towards those who have attempted to infringe their privileges. On such occasions they have never scrupled to wield the weapons which they manufacture so skilfully. The history of Liège records a series of sanguinary insurrections of the turbulent and unbridled populace against the oppressive and arrogant bishops by whom they were governed. Foreign armies have frequently been invoked by the latter to chastise their rebellious subjects. Thus Charles the Bold of Burgundy took the town in 1468, razed its walls, and put thousands of the inhabitants to death by the sword or by

drowning in the Meuse. Maximilian I. also took violent possession of the town on two occasions. In 1675, 1684, and 1691 it was captured by the French, and in 1702 it had to yield to Marlborough. In the revolutionary wars of 1792-94, Liège was the scene of several contests between the French and the Austrians. The bishops retained their supremacy till the French Revolution in 1794, when the city was finally severed from the German Empire. In ancient times the bishops possessed a Walloon body-guard of 500 men; and Walloon soldiers, like the Swiss, were in the habit of serving in the armies of Spain, France, and Austria. They enjoyed a high reputation for bravery, which has been justly extolled by Schiller in his 'Wallenstein'.

Leaving the *Station des Guillemins* (Pl. A, B, 7), we follow the Rue des Guillemins (good view of the town) in a straight direction to the ***Square d'Avroy** (Pl. B, 5), which is tastefully laid out on ground once occupied by an arm of the Meuse. It is embellished with several bronze statues, most of them cast by the Compagnie des Bronzes at Brussels, and with the *Trink-Hall*, a café built in an Oriental style. A band plays here every evening in summer. The equestrian *Statue of Charlemagne* (Pl. B, 5) was made and presented to the town by the sculptor *Jehotte*. The emperor, who is said to have conferred on the city its earliest privileges, is represented in a commanding attitude, as if exhorting his subjects to obey the laws. The pedestal in the Romanesque style is adorned with statues of Pepin of Landen, St. Begga, Pepin of Héristal, Charles Martel, Pepin the Little, and Queen Bertha. The square is bounded by the *Avenue d'Avroy* and the *Avenue Rogier*. On the side next the latter is a terrace, with fine candelabra, urns, and four *Groups in bronze by *L. Mignon*, of Liège. Along the river runs the handsome *Boulevard Frère-Orban*. — Adjacent, in the *Boulevard Piercot*, is the new **Royal Conservatoire of Music,** erected after plans by L. Demany of Liège, which is attended by 650 pupils. The teaching of stringed instruments at Liège is especially celebrated. The concert-hall seats 1700 persons. For admission apply to the concierge, in the wing in the Rue Forgeur. — St. Jacques, see p. 211.

The Square d'Avroy is continued towards the N. by the Boulevard d'Avroy and the Boulevard de la Sauvenière (Pl. B, 3, 4), both shaded with trees and forming favourite evening-promenades. A fine view of the Church of St. Martin (p. 207), which stands on an elevated site, is obtained here.

The Boulevard de la Sauvenière leads in a wide curve to the Place du Théâtre (Pl. B, 3), which may be regarded as the centre of the town. The **Theatre** was built in 1808-22 after the model of the Odéon at Paris, and was thoroughly restored internally in 1861. The façade is adorned with eight columns of red Belgian marble. Performances take place in winter only. In front of the theatre is a bronze *Statue of Grétry*, the composer (d. 1813), designed by *W. Geefs*. The heart of the master, who was a native of Liège, is deposited beneath the granite pedestal.

To the W. of the Place du Théâtre, at the end of the Rue Hamal, is the Church of St. Jean (Pl. B, 3), erected in 982 by Bishop

Notger, on the model of the cathedral of Aix-la-Chapelle, but entirely rebuilt in 1754-57. The octagonal ground-plan of the original edifice has, however, been adhered to, a long choir having been added on the east. The Romanesque tower belongs to the the 12th, the cloisters perhaps to the 14th century.

From the N. side of the Place the Rue Haute Sauvenière ascends to the N.W. to the —

Church of Ste. Croix (Pl. B, 3), founded by Bishop Notger in 979 on the site of an old castle, but afterwards repeatedly altered. The Romanesque W. choir, built about 1175, with its octagonal tower and gallery of dwarf columns, recalls the architecture of the lower Rhine (p. xxxvii); the E. choir and the nave are in the Gothic style of the 14th century. The whole church has been recently restored. The nave and aisles, of equal height, and borne by slender round columns, are remarkable for their light and graceful effect. The pillars are of blue limestone, the walls and vaulting of yellowish sandstone. In the chapels are fourteen medallion-reliefs of the Stations of the Cross (14th or 15th cent.). The stained glass in the choir was executed in 1854 by *Kellner* of Munich and *Capronnier* of Brussels.

Following the Rue Mont-St. Martin to the left, we reach the conspicuous and loftily-situated **Church of St. Martin** (*Basilique St. Martin*; Pl. A, 3; recently restored), founded by Bishop Heraclius in 962, and rebuilt in the Gothic style in 1542, almost simultaneously with the Church of St. Jacques (p. 211). Unlike that edifice, however, its proportions are severe and simple, but imposing.

The Interior, consisting of nave and aisles with spacious lateral chapels, is 90 yds. long and 23 yds. wide. The stained glass of the choir (still under restoration) and transept is of the 16th cent., the modern reliefs, representing the story of St. Martin, were executed by *P. Franck*, and the landscapes above are by *Juppin* (d. 1729). — The first lateral chapel on the right is adorned with fourteen marble medallions by *Delcour*, in memory of the origin of the festival of Corpus Christi (*Fête Dieu*), which was first instituted in this church in the year 1246, in consequence of a vision beheld by St. Juliana, Abbess of the neighbouring convent of *Cornillon* (p. 212), and eighteen years later was ordained to be observed throughout Christendom by Pope Urban IV., who had been a canon at the cathedral of Liège at the time of the 'vision'. A marble slab under the organ bears an inscription commemorating the 500th anniversary of the festival. — On 4th Aug., 1312, the church was destroyed by fire, having become ignited during a fierce conflict between the burghers and the nobles. Two hundred of the adherents of the latter, who had been forced by the infuriated populace to take refuge in the church, perished in the flames.

The tower commands an admirable prospect (the sacristan lives to the W. of the principal tower; adm. 1 fr., small fee to the attendant).

The Place Verte, a broad thoroughfare, leads E. from the Place du Théâtre to the Place St. Lambert (Pl. B, C, 2), on which once stood the Cathedral of St. Lambert, ruined by the French sansculottes and their brethren of Liège in 1794, and completely removed in 1808. Here also for several centuries has stood the episcopal palace, which is now used as the —

***Palais de Justice** (Pl. B, C, 2), erected in 1508-40 by Cardinal Eberhard de la Mark, a kinsman of the 'Wild Boar of Ardennes' (see p. 215). The façade towards the Place St. Lambert was re-erected in 1737 after its destruction by fire, and the whole was restored in 1848-56, when the W. wing, accommodating the *Gouvernement Provincial*, was erected. The façade of the latter is embellished with sculptures and it contains a large frescoed hall. The building contains two courts, surrounded by vaulted arcades, exhibiting a curious blending of the late-Gothic and Renaissance styles. The cleverly-executed capitals, which consist of grotesque masks, fantastic foliage, figures, etc., are by *François Borset* of Liège. The ribs of the vaulting are in blue, and the intervening surfaces in light-yellow limestone (or in the restored parts in brick). The first court, which serves as a public thoroughfare, has been in part freely but skilfully restored. The second court, which has arcades on two sides only, has been laid out as a garden and contains several architectural fragments. During the sitting of the courts the Palais de Justice may be entered from the Rue du Palais or from the S.E. angle of the first court. The buildings enclosing the second court, the exterior façades of which have been restored, contain the *Archives* and an *Archæological Museum.*

The **Musée Archéologique** is open on Sun., 11-1, free; at other times it is opened by the concierge, who lives in the back corner of the first court, for a fee of 1 fr. It occupies the second floor of the S. wing of the second court. The ROMAN ROOM contains antiquities found chiefly in the province of Liège: in the middle is a glass-case containing a **Ewer and Basin*, a fragment of a bronze *Ticket* granting honourable discharge to a legionary (of the time of Trajan; 98 A.D.), the *Stamp* of a Roman physician, and other objects in bronze. At the back of the room is the so-called **Fontaine d'Angleur* (p. 214), with bronze figures of a lion, ram, scorpion, and fish, heads of Satyrs and Medusa, etc. The other show-cases contain Sigillata and other Roman vessels in terracotta, roofing tiles, and *Gallo-Frankish Antiquities* in gold, silver, glass, and terracotta. — The GALERIE D'OTREPPE is devoted to furniture, pottery, glass, and other objects of the Middle Ages and the Renaissance. — Another long GALLERY contains plaster-casts, and architectural and sculptural fragments.

The ground in front of the W. façade of the Gouvernement Provincial (see above) ascends rapidly and the slope *(Publémont)* is embellished with pleasure-grounds and a fountain. At the corner to the left is the *Théâtre du Gymnase.* The steps ascend to the Place St. Pierre, with the churches of Ste. Croix (p. 207) and St. Martin (p. 207). — Opposite the N.W. angle of the same wing is the *Station du Palais* (p. 203), at the end of the tunnels by which the junction-line passes under the lofty W. quarters of the city.

The Place St. Lambert is adjoined on the N.E. by the GRAND MARCHÉ (Pl. C, 3), in which rises the **Hôtel de Ville,** built in 1714, and containing, among other pictures, a portrait by Ingres of Napoleon as First Consul, who presented it to the town himself in 1806. Adjacent is the domed church of *St. Andrew*, now used as the *Exchange.* The square also contains three poor fountains. The *Fontaine des Trois Grâces* in the centre was erected

in 1696 from *Delcour's* designs. The two others bear the arms of the burgomasters of Liège, and those of the Bavarian Palatinate.

The neighbouring church of *St. Antoine* (Pl. C, 2), erected in the 13th cent., was rebuilt in the 16-17th cent., and lately restored by Systermans. The choir is embellished with four wood-carvings of scenes from the life of St. Bruno, and frescoes by Carpey of subjects from the history of St. Anthony (1860-68).

The **Municipal Museum** (Pl. C, 2), an unimportant collection of works of Liège artists and others, is contained in the old Cloth Hall (1788), Rue Feronstrée 65. It is open on Sundays and holidays from 10 to 1, on other days on payment of a gratuity; porter at the *Académie des Beaux-Arts*, No. 42 in the same street. Among the painters represented are: Barth. Flémalle, Carlier, Chauvin, Lairesse, Vieillevoye, Paul Delaroche (36. Mater Dolorosa), Lepoittevin (101. Landscape), Wiertz (175. Contest for the body of Patroclus, repetition with alterations of the Brussels picture, p. 112), Wauters, Alb. de Vriendt, V. van Hove, De Haas, Koehler, Roelofs, etc.

Farther on, on the same side, is the **Church of St. Barthélemy** (Pl. D, 2), a basilica of the 12th cent., with double aisles (originally single only) and two Romanesque towers, which has been completely modernised. The Baptistery, to the left of the choir, contains an interesting *Font in bronze, cast in 1112 by Lambert Patras of Dinant. It rests on twelve oxen, and is embellished with reliefs, representing John the Baptist preaching, the Baptism of Christ in Jordan, Peter baptising Cornelius the centurion, and John the Evangelist baptising Crato the philosopher. It formerly stood in the cathedral of St. Lambert, p. 208. The church is also adorned with pictures by Flémalle, Dufour, Fisen, and others. — Adjacent is the *Mont de Piété*, Quai de Maastricht 10, an interesting limestone and brick building of 1560, with a lofty roof and curious turrets. Some of the sculptured chimney-pieces in the interior are interesting. — The old prefecture in the same street has been occupied since 1886 by a Musée d'Armes, in which fire-arms are especially well represented. Secretary, *M. Polain*. Admission gratis daily, except Tues., 10-12 and 2-6 (2-4 in winter), on Sun. and holidays 2-6 only.

A new street, the *Rue Léopold*, leads to the S.E. from the Place St. Lambert to the **Pont des Arches** (Pl. C, 3), which spans the Meuse in five flat arches, and has recently been adorned with allegorical statues. It was constructed in 1860-63, on the site of an older bridge mentioned as early as the 6th cent., and afterwards repeatedly destroyed and renewed. In 1685 a strongly fortified tower (removed in 1790) was erected on the old bridge, to prevent communication between the two quarters of the city during civic revolts. The bridge affords a good survey of the different parts of the city, extending along both banks of the river. — The tramway-line which crosses the Pont des Arches runs to *Cornillon*, in the

Faubourg d'Amercœur, at the foot of the Chartreuse (p. 212), in connection with the 'trains-tramways' to *Visé* (p. 218), which stop at Cornillon (p. 212).

Several of the busiest streets in Liège lead to the S.E. from the Place du Théâtre, among others the *Rue de la Régence* and the Rue de l'Université. In the latter, immediately on the right, is the *Passage Lemonnier* (Pl. B, 3), constructed in 1837-39, one of the first of the glass-roofed arcades with shops now so common in the larger European towns.

In the vicinity is the **Church of St. Denis** (Pl. C, 3), founded in 987; the present edifice dates almost entirely from the latter half of the 15th cent., with additions of the 18th century. The left transept contains a handsome winged altar, executed about the end of the 15th cent., representing, on the right, Christ entering Jerusalem; on the left, Christ bearing the cross; in the centre, above, God the Father and Son, beneath, the Sudarium of St. Veronica; to the right and left, Apostles and Saints. Beside it is a Martyrdom of St. Denis. The statues of the Virgin and St. Denis at the sides of the high-altar are by *Delcour* (1707). The modern stained glass in the choir is by *Capronnier*.

At the end of the Rue de l'Université, and with its back to the quay of that name, rises the **University** (Pl. C, 3, 4), erected in 1817, and partly incorporated with an old Jesuit college. The buildings comprise lecture-rooms, academic collections, a library (about 200,000 vols.), excellent apparatus for instruction in physical science, and a natural history museum containing a fine collection of the fossil bones of antediluvian animals found in the numerous caverns of the environs, especially in that of Chokier (p. 221). The *Anatomical* and *Physiological Laboratories*, in the Rue de Pitteurs, the *Chemical Laboratory*, in the Rue de l'Université, the *Zoological Institute*, Quai des Pêcheurs, etc., have all been erected within the last ten years. New buildings are now being erected on the site of the former Aula or hall. — The *Ecole des Mines et des Arts et Manufactures*, a well-attended institution, and a training-school for teachers *(Ecole Normale des Humanités)* are connected with the university. There are more than 50 professors in all, and 1400 students, one-third of whom attend the mining and polytechnic school.

The Place in front of the university is embellished with a bronze *Statue of André Dumont*, an eminent geologist (d. 1857), a professor in the university here, and author of the Carte Géologique of Belgium, by Eug. Simonis.

A little above the university, the Meuse is crossed by the *Pont de la Boverie* (Pl. C, 4), a bridge of four handsome arches, which leads to the Quartier de Longdoz and the railway-station of that name.

To the W. of the university, and not far from the Passage Le-

monnier, rises the ***Church of St. Paul** (Pl. B, 4), founded by Bishop Heraclius in 968, and rebuilt in 1280 (from which period dates the handsome Gothic choir), while the nave and additions were completed in 1528. It was originally an abbey church, and was raised to the dignity of a cathedral in 1802 (comp. p. 208). The tower (1812) contains a set of chimes.

The INTERIOR is 92 yds. long, 37 yds. broad, and 80 ft. high. The nave and aisles are separated by round pillars. The NAVE is encircled by a handsome triforium-gallery; the vaulting is embellished with Renaissance arabesques, executed in 1579, and restored in 1860. The *Pulpit, carved in wood by *W. Geefs* of Brussels (1844), is worthy of special notice. Five figures in marble, also by *W. Geefs*, representing Religion, SS. Peter and Paul, SS. Lambert and Hubert, serve to support the pulpit. The fallen angel at the back is by *Jos. Geefs*, a brother of the principal master. — RIGHT (S.) AISLE: 2nd Chapel, Christ in the sepulchre, executed in marble by *Delcour* in 1696; 3rd Chapel, St. Paul bidding farewell to St. Peter, also by *Delcour*. The principal subject in the stained-glass window of the right transept (1530) is the Coronation of the Virgin. — The CHOIR contains both ancient and modern stained glass; the five windows in the apse date from 1557-87, the modern windows are by *Capronnier*. Here also is a painting by *Erasmus Quellin*, representing SS. Gregory, Jerome, Ambrose, and Augustine, four Fathers of the Church. The choir-stalls were executed in 1864, from designs by *Durlet* of Antwerp; they are in the Gothic style, with small columns and reliefs, representing, on the right, the Resurrection of Believers, and, on the left, the Translation of the relics of St. Hubert. The high-altar has recently been renewed. — LEFT (S.) AISLE: Stained glass by *Capronnier*: 3rd Chapel, Marble statue of the Virgin, by *Rob. Arnold*, a Carthusian monk of the 18th century.

The TREASURY (adm. 2 fr.) is worthy of attention; it contains, among other objects, a statuette of St. George in gold enamel, presented by Charles the Bold in expiation of his destruction of the town in 1468 (p. 205).

The ***Church of St. Jacques** (Pl. B, 4), near the Boulevard Piercot (p. 206), to the S.W., was founded by Bishop Balderic II. in 1016, and received its Romanesque W. tower in 1163-73, but dates in its present form from 1513-38. It is a magnificent edifice in the late-Gothic style, with a polygonal choir encircled by small chapels. The Renaissance portal on the N. side was added by *Lombard* in 1558-60. The church has been sumptuously and tastefully restored since 1833.

The INTERIOR is 87 yds. long, 33 yds. broad, and 75 ft. high. Its decoration, particularly the filigree ornamentation bordering the arches, and the gorgeously-coloured enrichment of the groined vaulting, reminds one of the Moresco-Spanish style. The fine stained-glass windows of the choir, dating from 1520-40, represent the Crucifixion, the donors, their armorial bearings, and their tutelary saints. The elaborate stone-carving in the choir (winding staircase in two flights), and the organ-case in the nave, carved by *Andreas Severin* of Maastricht (d. 1673), also deserve notice. — The transept contains marble altars in the Renaissance style. Over the left altar is a fine Mater Dolorosa, of the beginning of the 16th cent.; in the right transept is the tomb of Bishop Balderic II., founder of the church, restored in the Renaissance style. — The aisles contain modern reliefs of scenes from the Passion.

The **Zoological Garden,** or *Jardin d'Acclimatation* (Pl. C, 6; admission 1 fr.), contains only a small collection of animals, but the grounds are prettily laid out and afford a fine view of part of

the upper town. Concerts are frequently given here in summer. Adjoining the gardens is the public *Parc de la Boverie.*

The **Botanic Garden** (Pl. A, 5) is open the whole day; the hot-houses (fine palms) are shown on application to the head-gardener. Adjacent is the *Pharmaceutical Institute.*

The finest *VIEW of Liège is afforded by the **Citadel** (Pl. C, 1), 520 ft. above the sea-level, erected by the Prince-Bishop Maximilian Henry of Bavaria in 1650, on the site of earlier fortifications. It may be reached in 20-25 min. by ascending one of the steep streets, Rue Pierreuse or Montagne Ste. Walburg, or by the somewhat less fatiguing flight of steps, which affords excellent views, at the N.E. end of the Rue Hors-Château. Admission is usually granted without difficulty on application to the Commandant at the *Bureau de Place*, Rue Beckmann 49 (Pl. A, 4, 5). The view embraces the extensive city lying on both banks of the river, with its numerous towers and chimneys, and the populous and industrious valleys of the Meuse, the Ourthe, and the Vesdre. The prospect is bounded towards the S. by the mountains of the Ardennes; towards the N. it extends to the Petersberg near Maastricht, beyond which stretch the broad plains of Limburg. [Almost the same view is obtained from the top of the flights of steps (see above) which ascend beside the Protestant church and from the N.E. end of the Rue Hors-Château (Pl. C, D, 1); also from the terrace of the little *Café Panorama* (poor), beside the first flight.]

The *Caserne St. Laurent* (Pl. A, 3, 4) is another good point of view (best in the morning). We enter at the back from the Faubourg St. Laurent and cross the court, passing the guard, to the terrace in front (no fee).

The fortified heights of the **Chartreuse** (Pl. E, 5, 6), on the opposite bank of the Meuse, also command a charming though different prospect. The best point is the garden of the *Hospice de la Chartreuse (Asile des Petites Soeurs des Pauvres)* for old men, about half-way up the hill; entrance from the road 'Rue Thier de la Chartreuse' (ring; 1/2-1 fr. on leaving; tramway to Cornillon, see pp. 204, 209). — Still higher lies *Robermont*, where the Prince of Coburg was defeated by Marshal Jourdan, 19th Sept., 1794, in the last battle fought by the Austrians on Belgian ground. One of the chief cemeteries of Liège is near Robermont. — The new *Avenue de l'Observatoire* (Pl. A, 6, 7), beyond the Station des Guillemins, affords a pleasant walk, with fine views.

Seraing.

STEAMBOAT (3/4-1 hr.) every 20 min. in summer, and every 1/2 hr. in winter, from 7 a.m. till dusk (fares 30 and 25 c.; see p. 204).

STEAM TRAMWAY, every 1/4 hr. from 7 a.m. to 8 p.m., starting from the Quai de l'Université and running along the left bank of the Meuse to *Jemeppe*, where the terminus is close to the (6 M.) Seraing bridge. Halting-places every 330 yds.; fares 50 or 40 c.

Railway in 15-20 min., either on the right bank of the Meuse from the *Station de Longdoz* to *Seraing*, or on the left bank from the *Station des Guillemins* to *Jemeppe* (distance in each case 5 M.).

The *Excursion to Seraing affords a most interesting insight into the extraordinary industry of the Walloon country, and the steamboat trip is picturesque. After passing under the handsome railway-bridge of Val Bénoît (p. 225), we notice on both banks numerous iron-foundries and steel-factories of all kinds. — L. *Ougrée* (rail. stat., right bank). R. *Sclessin*, with blast-furnaces and coal-pits, and *Tilleur*. The steamboat stops at the suspension-bridge which connects *Seraing* and *Jemeppe* (5000 inhab.). The railway-stations are each about 3/4 M. from the bridge.

Seraing (*Hôtel Bruyère*, near the quay), a town with 31,400 inhab., situated on the right bank of the Meuse, has acquired a European reputation on account of its vast ironworks and manufactories. They were founded in 1817 by *John Cockerill*, an Englishman, to whom the works belonged jointly with William I., King of the Netherlands, down to the revolution of 1830, when he purchased the king's share and thus became sole proprietor. A monument was erected to him in 1871 on the quay in front of the Hôtel de Ville. After Cockerill's death in 1840 the works were purchased by a company with a capital of 2½ million francs (raised to 15 millions in 1871). The present director is *M. A. Greiner*, without whose special permission visitors are not admitted to the works.

A building on the Meuse, which was formerly a summer-palace of the bishop, immediately below the suspension-bridge, now forms the entrance to the establishment. It contains the residence of the director and the archives and library of the works. The workshops and offices occupy an area of 270 acres, and employ about 11,000 hands, whose salaries and wages amount to upwards of 10 million fr. annually. Upwards of 300 steam-engines, of 14,500 horse-power collectively, are in constant operation, and 1200 tons of fuel are daily consumed. The annual value of the products amounts to 45 million fr., and the works are capable of producing yearly 100 locomotives, 70 steamboat-engines, 1500 other steam-engines, the materials for 14 iron-clads, and 10,000 tons of cast iron for the construction of bridges and other purposes. Down to 1887, the workshops of Seraing had turned out 65,000 engines or pieces of machinery, including the first locomotive engine built on the Continent (1835) and the machinery used in boring the Mont Cenis Tunnel (1860). The establishment comprises every branch of industry connected with the manufacture of iron, such as coal-mines, ironstone-mines, puddling furnaces, cast-steel works, and engine-factories. The hospital and orphanage in connection with the establishment are maintained at an annual cost of 45,000 fr. The welfare of the workmen is also provided for by savings-banks, by sick funds, and by good elementary and technical schools.

In the vicinity of Seraing (up the river) are the extensive coal-mines and blast-furnaces of the *Espérance* company; and farther distant, the glass-works of *Val St. Lambert*, established in a suppressed Cistercian Abbey, one of the largest manufactories of the kind in Europe.

27. From Liège to Marloie.

40½ M. Railway *(Ligne de l'Ourthe)* in 1 hr. 55 min. (fares 4 fr. 95, 3 fr. 70, 2 fr. 50 c.).

The train starts from the *Station des Guillemins* at *Liège*, and follows the Pepinster line (p. 225) as far as (1½ M.) *Angleur* (with a zinc-foundry of the Vieille Montagne Company), where it turns to the S. into the beautiful valley of the *Ourthe*, a tributary of the Meuse, which intersects the principal part of the Belgian Ardennes in numerous windings from N. to S. On the slope to the left at the entrance to the narrower part of the valley, which is called the '*Streupas*' (pas étroit), stands the château of *Beau-Fraipont*, with its massive square tower. The train then passes the foot of an eminence crowned with the turreted château of *Colonstère*. On the opposite bank is the château of *Ancre*.

6 M. **Tilff** *(Hôtel des Etrangers; Hôtel de l'Amirauté)*, a large village prettily situated on the right bank of the stream, and reached from the railway by an iron bridge, is much resorted to in summer by the citizens of Liège. Modern Gothic church. About ¾ M. below it is the *Villa Neef*, with pretty grounds. About ½ M. above Tilff, high above the road, is the entrance to a not very easily accessible stalactite cavern (the keeper of the adjoining cabaret acts as guide, fee about 2 fr.; the expedition is not recommended to ladies). On the height above it is the château of *Brialmont*.

The train then passes the château of *Monceau*, crosses the river, traverses some rock-cuttings and a tunnel, and reaches (10 M.) **Esneux** *(Hôtel Cobus; Hôtel du Pont; Bellevue; Mille Colonnes)*, strikingly situated on and at the foot of a lofty and narrow rocky isthmus, washed on both sides by the river, which here forms a bend upwards of 3 M. in length. The lower part of the village is connected with the upper by a long flight of stone steps, while the carriage-road describes a long circuit. Fine views from the top, particularly from the *Beaumont*. This is the most picturesque spot in the lower valley of the Ourthe, and is a favourite point for excursions from Liège.

Near (12 M.) *Poulseur* (steam-tramway to *Sprimont*) the train crosses the river, the banks of which are disfigured with extensive limestone and slate quarries. Above the village rise the ivy-clad ruins of Poulseur, and on the opposite bank are the scanty relics of the castle of *Montfort*, to which numerous legends attach, once a seat of the 'Quatre Fils Aymon' (p. 215), and now almost undermined by the quarries. The valley contracts. The train crosses

the Ourthe and reaches the small station of (14 M.) *Rivage*, where the new Amblève Railway diverges to the left. — Continuation of the journey to *Comblain au-Point*, see p. 216.

The Chemin de Fer de l'Amblève traverses one of the most picturesque valleys of the Belgian hill-country, and connects the Ourthe railway with the line from Spa to Luxembourg.

The line at first ascends the right bank of the river, which is here navigable, passing (14½ M.) *Liotte* and skirting the furrowed limestone cliffs of the *Belle Roche*. To the right we obtain a glimpse of the fine rocks of *Halleux*. Immediately beyond (17½ M.) *Martin-Rive* the train crosses to the left bank. On the left tower lofty rocks crowned with the insignificant ruins of the château of *Amblève*, which are chiefly interesting from their association with the mediæval legend of the *Quatre Fils Aymon*, who are said to have resided here, and with the 'Wild Boar of the Ardennes', who once occupied the castle, and was beheaded at Maastricht in 1485. The keys of the castle are kept at the village. The exploits of this adventurer are admirably described by Sir Walter Scott in his 'Quentin Durward'. His true history is as follows: —

William de la Mark, the scion of a noble family of Westphalia, born about 1446, was educated by Louis de Bourbon, Bishop of Liège. The bravery, or rather ferocity, of his character, procured for him at an early age the sobriquet of the 'Wild Boar of the Ardennes'. Having been censured by the bishop's chancellor on one occasion, he slew that officer, almost before the eyes of his patron, and was banished in consequence. William now sought an asylum at the court of Louis XI. of France, where he planned a revolt in the Bishop's dominions, and received money and troops for the enterprise. On his arrival in the Province of Liège, he entrapped the unfortunate Bishop into an ambuscade, and slew him with his own battle-axe. The Liégeois, ever prone to rebellion, now created William their commander-in-chief. He next invaded Brabant, but having been defeated by Archduke Maximilian, he returned to Liège, and allied himself with René of Lorraine against Austria. Maximilian now had recourse to treachery. He bribed Frederick of Horn, William's friend, to betray him. The 'Wild Boar' thus fell into the power of the Austrians, and was conducted to Maastricht, where he terminated his blood-stained career on the scaffold at the age of 39 years. He died bravely, as he had lived, meeting his merited fate with composure.

19½ M. **Aywaille** (*Hôtel du Luxembourg; Hôtel de Liège; Hôtel d'Allemagne*, new, good cuisine), a small town with 3500 inhab., connected with the opposite bank by a graceful suspension bridge. A picturesque walk may be taken from Aywaille viâ the village of *Harzé* (with a 16th cent. castle of the De la Marks) to *My* and *Bomal* (p. 217). — Farther on we cross the river by a viaduct 45 ft. high and 175 yds. long, commanding a good view of the village of Remouchamps on the left and the château of Mont Jardin (p. 232) on the right. — 21 M. *Remouchamps*, see p. 231.

Above Remouchamp the river makes a wide bend, which the railway avoids by a tunnel 678 yds. in length. The train then crosses to the left bank, passes (22½ M.) *Nonceveux*, recrosses the river, and reaches the *Fond de Quareux* (Restaur.), a wild rocky

caldron, in which the channel of the Amblève is blocked by innumerable boulders. From (25 M.) *Quareux* a pleasant walk may be taken along the railway and the high-road to a point beyond the prettily situated village of *Sedoz*, and thence across the hills (fine views) to Remouchamps (in about 2½ hrs.).

The train now keeps to the right bank, commanding a series of fine views of the wild valley of the Amblève and the ravines diverging from it. After passing *Targnon*, on an almost isolated hill, it reaches (27½ M.) *Stoumont* (Hôtel des Chasseurs). From Stoumont to Spa by Desniez, Winamplanche, and Marteau, about 5 hrs.

Several tunnels and bridges are next passed. 31 M. *La Gleize;* hence to Spa. see p. 231. — 33 M. *Roanne-Coo;* cascade of Coo and hence to Spa, see p. 231. — 35½ M. *Trois-Ponts* (Auberge des Ardennes, poor), junction of the line to Pepinster (p. 232), a small village named after its three old bridges (over the Amblève, over the Salm, and over another brook), and situated behind precipitous rocks through which the railway passes. From Trois Ponts a new road descends the valley of the Amblève to (2 M.) the *Waterfall of Coo* (p. 231).

The line now enters the picturesque ravine of the *Salm* or *Glain*, passes through a tunnel, and follows the left bank of the stream. 39 M. *Grand-Halleux;* 43 M. *Viel-Salm*, at some distance from the village (*Hôtel Bellevue; Hôt. Bourgeois) of that name; large slate-quarries in the environs. — Farther on, to the right, is the ruined castle of *Salm*, the ancestral seat of the princely family of that name. The line now quits the valley of the Salm, passes (47½ M.) *Bovigny-Courtil*, and beyond (50½ M.) *Gouvy* (Ger. *Geylich;* Belgian custom-house) crosses the infant *Ourthe* (which rises close to this point) and the watershed between the Meuse and Moselle, which is at the same time the Luxembourg frontier. Branch-line to Bastogne, see p. 194. A diligence runs from Gouvy to (10½ M.) *Houffalize* (p. 194).

The train descends through the rocky valley of the *Wolz*, cutting off the windings of the stream by two short tunnels. 39½ M. *Trois-Vierges*, Ger. *Ulflingen*, vulgo *Elven* (Hôtel Wieser, at the railway-station), the frontier-station of Luxembourg. The French name is derived from the legendary conversion of the three Fates into the Christian virtues of Faith, Hope, and Charity, personified as the daughters of St. Sophia. The parish-church formerly belonged to a Franciscan convent. A branch-line runs from Trois-Vierges viâ *Wilwerdingen*, *Lengeler*, and *Burgreuland* (with ruined castle), to *St. Vith*, connecting with the Malmedy and Aix-la-Chapelle and Gerolstein line.

The Ourthe railway beyond *Rivage* (p. 215) crosses the Amblève and reaches (15 M.) **Comblain-au-Pont** (*Hôtel de l'Amblève*, etc., at the station), a village (*Hôtel-Pension Renaville-Ninâne; Hôtel*

Berck-Gadisseur; Hôtel des Familles, R. 1½, pens. 4-5 fr.) prettily situated on the left bank of the river, ¾ M. from the station, which lies at the foot of a precipitous cliff. On a rocky eminence rises the ivy-clad tower of an ancient church. The scenery between Poulseur and (3 M.) Comblain-au-Pont will reward even the pedestrian.

The train now passes through a tunnel to (17½ M.) *Comblain-la-Tour* (Hôtel de l'Ourthe), situated at the mouth of the Comblain brook, with rocky environs disfigured by slate-quarries. The valley soon expands and becomes more attractive. At (20½ M.) **Hamoir** *(Hôtel de la Station)*, a considerable village situated chiefly on the right bank, the river is crossed by two bridges, the older of which has been partly destroyed at the end next to the right bank. On the right bank, farther up, lies the château of *Hamoir-Lassus*, with a large park. One of the most picturesque parts of the valley is between Hamoir and Bomal (see below), the scenery being pleasantly varied by meadows, richly-wooded slopes, and frowning cliffs.

*Walk. Beyond the château of Hamoir-Lassus, at the first houses of the village of that name, enquire for the path across the hill to *Sy*, a small group of houses in a narrow gorge, and at the railway-bridge cross by boat to the left bank. A path through the meadows here passes the mouth of the tunnel and through an arch of the bridge, suddenly affording a view of a narrow and sombre rocky valley. At *Palogne* cross to the right bank again, and ascend with a boy as guide to the picturesquely situated ruins of the castle of *Logne*, which like the Château d'Amblève was one of the chief seats of the redoubtable Count de la Mark (p. 215). Within the precincts of the castle is the *Cave Notre-Dame*, a stalactite grotto. Near the castle runs the Aywaille (p. 215) and Bomal road, by which the latter village may now be reached.

Beyond Hamoir the train crosses the river several times, and penetrates a lofty cliff by means of a tunnel. The large village of (25 M.) **Bomal** *(Hôtel du Pont)*, at the mouth of the *Aisne*, commanded by the château with its terraced gardens, is a handsome-looking place.

Excursion recommended to the picturesque rocky valley of the *Aisne*, ascending by *Juzaine* and *Aisne* to (4 M.) *Roche-à-Frêne* (Courtoy-Liboutte), with curious geological strata, and returning by *Heid*, *Wéris* (ancient Romanesque church; Celtic dolmen), and *Barvaux*.

The train again crosses the Ourthe, stops at the substantially built village of (27 M.) **Barvaux** *(Hôtel de Liège)*, and then quits the river in order to avoid the long bend which it makes towards the W.

On the Ourthe, 2 M. above Barvaux, lies the ancient and picturesquely situated, but now insignificant town of **Durbuy** (**Hôtel de Liège*, pens. 4½ fr.; *Hôtel Truc*), with 450 inhab. only. The principal features of the place are a mediæval bridge, an old chapel, the ruined tower of an ancient fortification, and the modern château of the Duc d'Ursel. Pleasant walk along the left bank of the river from Barvaux to Durbuy (2 hrs.), and back by the road (2 M.).

Beyond (32 M.) **Melreux** *(Hôtel des Etrangers; Poste)* the line crosses the Ourthe for the last time and then leaves its neighbourhood.

From Melreux to Laroche, 12½ M., railway in 1¼ hr. (fares 1 fr. 60, 1 fr. 20 c.). 1¾ M. *Hotton* (Hôtel de l'Ourthe); 4½ M. *Rendeux-Hamoul*. On an almost isolated rock opposite stands the pilgrimage-chapel of *St. Thibaut*, beside which a hermit still dwells. — 12½ M. **La Roche** (**Hôtel*

des Ardennes; Hôtel du Nord), a small town, situated at the junction of several valleys, and commanded by the frowning ruins of a castle. The winding and varied valley of the Ourthe in the vicinity of La Roche presents several points of attraction, *e.g.* the rocks of *Le Hérou* and the junction of the two Ourthes.

38½ M. **Marche** *(Cloche d'Or; Hôtel de la Gare)*, the chief town (2900 inhab.) of the *Famène*, a productive agricultural district. Marche was formerly a fortress. Lafayette was taken prisoner by the Austrians here in 1792. The village of *Waha*, 1½ M. to the S., contains a small and simple Romanesque church, which was consecrated in 1051.

40½ M. *Marloie*, where the line unites with the Brussels and Luxembourg railway (p. 191).

28. From Liège to Maastricht.

19 M. Railway from Liège to Maastricht in 1-1¼ hr.; trains start from the *Station de Longdoz* (fares 2 fr. 40, 1 fr. 80, 1 fr. 20 c.).

Travellers to Maastricht who intend to return to Liège should leave the bulk of their luggage at Liège, in order to avoid the formalities of the Dutch douane in going, and those of the Belgian in returning. Luggage registered to Maastricht is not examined till arrival in that town.

The train describes a wide curve to the left, and passes under the Chartreuse, runs near the Meuse for a short distance, and reaches (3 M.) *Jupille*, a small manufacturing town of very ancient origin, with 3600 inhabitants. It was once a favourite residence of Pepin of Héristal, who died here in 714, and was also often visited by Charlemagne. The train now quits the river, which makes a bend towards the W. — 5 M. *Wandre*; 6 M. *Cheratte*.

8 M. *Argenteau* (Hôtel du Tourne-Bride), the station for *Hermalle*, a straw-plaiting place on the opposite bank of the river. Argenteau is the most picturesque place in the lower valley of the Meuse. Above the village rises an abrupt rock, clothed with oak-plantations on the summit, and crowned with the new château of Count Mercy d'Argenteau. The court is connected by means of a lofty bridge with another rock, where the pleasure-grounds are situated. The park extends for a considerable distance to the N. The curious formation of the sandstone rock somewhat resembles that of the 'Saxon Switzerland'.

Picturesquely situated on the *Berwinne*, 3 M. to the E. of Argenteau, are the ruins of the once famous fortress of *Dalhem*.

10 M. **Visé**, Dutch *Wezet (Hôtel de Brabant)*, the seat of the Belgian custom-house, with 2800 inhab., once a fortified town, was the headquarters of Louis XIV. when he besieged Maastricht in 1673. The church contains the famous silver *Châsse de St. Hadelin*, with figures in relief. The Hôtel de Ville is quaint. The *Loretto Chapel*, on the hill, is a pilgrim-resort. The train crosses the frontier and enters the Dutch province of Limburg.

12½ M. **Eysden**, with the Dutch custom-house and an old château, is situated amid fruit-trees and luxuriant pastures. — 15 M. *Gronsveld*. On the opposite bank of the Meuse are seen the

MAASTRICHT.
Voormalige poorten:
1. Boschpoort
2. Brusselsche poort
3. Tongersche poort
4. St Pieters poort
5. Oude (Duitsche) poort
6. St Maartens poort
Hasselt
Roermond
Aix-l-Ch
St Antonie eiland
Station
Groote Markt
Stadhuis
Post
Vrijthof
St Servatius Kerk
O.L. Vrouwen Kerk
WIJK
Kanaal van Luik
MAAS RIVIER
Jeker Riv.
Biesland
St Pieter
Heugem
Hohem
Slavanten
123m
Geograph. Anstalt von
1 : 28.600
Kilometre
Wagner & Debes, Leipz.

sandstone rocks of the Petersberg, rising 330 ft. above the river, and crowned by the graceful *Château of Castert.*

19 M. **Maastricht.** — **Hotels.** *Hôtel du Lévrier, or Hazenwind ('greyhound'), in the Boschstraat, near the market, R. from 1½ fl., L. 25, A. 30, B. 60 c., D. 1 fl. 40, or incl. wine 2 fl. 15 c.; Zwarte Arend, or Aigle Noir, a good second-class inn, opposite the Lévrier, R. 1 fl.; Zeguers, Derlon, Daenen, three unpretending inns with restaurants, near the Peter's Gate and the church of Notre Dame. The hotels are all at a considerable distance from the railway-station.

Guide to the caverns, including torches, 2½-3 fl. (5-6 fr.); bargaining advisable.

Omnibus from the station to the market-place 10 c. — *Carriage* from the station into the town 50 c.; from Maastricht to the entrance to the galleries 3 fl.

Maastricht, the capital of the Dutch part of the province of Limburg, with 32,000 inhab., lies on the left bank of the Meuse, and is connected with the suburb of *Wyk* on the right bank by means of a bridge of nine arches, built in 1683. Maastricht *(Maas-Trecht, Trajectum ad Mosam)* is the *Trajectum Superius* of the Romans (the 'lower ford' was at Utrecht, p. 362), and from 382 to 721 was the seat of a bishopric, transferred hither from Tongres by St. Servatius (d. 384). It belonged to the Frankish kings, several of whom resided here, and was at a later date in the joint possession of the Dukes of Brabant and the Prince Bishops of Liège. In 1579 Maastricht, which had thrown in its lot with the Netherlandish patriots, was besieged for four months by the Spaniards, under the Duke of Parma. The garrison consisted of 1200 soldiers (French, English, and Scottish), 7000 of the townspeople, and 1000 peasants from the environs. Notwithstanding the numerical superiority of the Spaniards, they were twice repulsed by the sallies of the intrepid defenders. At length, greatly reduced in numbers, and exhausted by famine, the garrison was compelled to succumb. The victors wreaked their vengeance on the ill-fated burghers with savage cruelty during three days. About 8000 inhabitants, of whom 1700 were women, were put to death. The fortress has sustained numerous other sieges, of which the four most memorable terminated with its capitulation, *viz.* that of 1632 by Prince Fred. Henry of Orange, that of 1673 by Louis XIV., that of 1748 by the French under Marshal Saxe, and that of 1794 by General Kléber. Maastricht was almost the only town in the S. part of the Netherlands which was successfully maintained by the Dutch against the Belgian insurgents after the eventful month of September, 1830. — Maastricht was formerly a strong fortress, but the works are being demolished.

The *Stadhuis*, or *Hôtel de Ville*, with its clock-tower, situated in the great market-place, was erected in 1659-64, and contains several pictures of the Dutch School and well-executed tapestry (1704), representing the history of the Israelites in the wilderness.

The *Church of St. Servatius*, or *Hoofdkerk*, in the Vrythof, founded by Bishop Monulphus (560-599), is the oldest church in the Netherlands. The rich W. portion, in the Romanesque style, be-

longs to the 11th or 12th cent., and the crypt, rediscovered in 1881, is perhaps still more ancient. The interior was restored in the Gothic style about the year 1500. One of the altarpieces is a Descent from the Cross by *Van Dyck*.

The Church Treasury *(Schatkamer)*, which since 1873 has occupied a chapel of its own, and is shown to visitors for a fee of 1/2 fl., is worthy of inspection. The most interesting object which it contains is the late-Romanesque reliquary of St. Servatius (12th cent.), in the form of a church, 5 ft. 9 in. in length, 19 in. in breadth, and 27 in. high. It is executed in gilded and enamelled copper, and embellished with filigree work and precious stones.

The *Church of Notre Dame*, or *Lieve Vrouwekerke*, a late-Romanesque edifice of the 11th cent., has been disfigured by subsequent additions.

The *Provincial Archives* and the *Town Library* (open 9-1) are preserved in the old *Franciscan Church*, Rue St. Pierre.

The principal attraction at Maastricht is the subterranean labyrinth of sandstone-quarries which honeycomb the ***Petersberg** in every direction, having been worked for upwards of a thousand years. A visit to them occupies 1 1/2-2 hrs. We leave the town on the S. by the Peter's Gate, near which the guides (p. 219) live. After about 10 min. we pass the village of *St. Pieter*, with a conspicuous modern brick church, and in 1/4 hr. more reach the suppressed Servite monastery of *Slavanten*, now the property of a private club (Casino); admission, however, is seldom denied to strangers (refreshments, fine view). The entrance to the Petersberg is close by.

The Petersberg range, extending from Maastricht to Liège, is composed of a yellowish, sandy, and calcareous stone, or chalky tufa, which has been deposited by the water of the ocean, and contains numerous conchylia, fragments of coral, sharks' teeth, fossil turtles, bones of the plesiosaurus, ichthyosaurus, etc., and other traces of its remote subaqueous origin. Many of these interesting fossils are preserved in the collection at Liège (p. 208), and others may be seen at the Athenæum at Maastricht. The so-called *orgues géologiques*, cylindrical openings of 1-7 ft. in diameter, and generally vertical, perforating the formation to a vast depth, and now filled with clay, sand, and rubble, are a singular phenomenon which has not yet been satisfactorily explained. It is conjectured that they were originally formed by submarine whirlpools, the action of which is known to produce circular orifices in rocks of much harder consistency, and that they were afterwards enlarged by the percolation of water.

The economical value of the stone consists in the facility with which it is sawn into symmetrical blocks, and in its property of hardening on exposure to the atmosphere. The galleries, which vary from 20 to 50 ft. in height, are supported by pillars averaging 15 ft. in diameter, left for the purpose. The first excavations are believed to have been made by Roman soldiers, and the same systematic mode of working has been observed ever since that period. *Guicciardini's* (p. xiii) description of the quarries three centuries ago is still applicable: 'Viscera montis scatent lapide quodam molli, arenoso, et parvo negotio sectili, cujus ingens assidue hic effoditur copia, idque tam accurata conservandi et montis et fodientium cura, tamque altis, longis, flexuosis, et periculosis quoque meatibus.'

The galleries constitute a vast labyrinth, of about 12 M. in length, and 7 M. in breadth, and are all so exactly similar in appearance, that their intricacies are known to a few experienced guides only. Most of

the entrances are closed, as adventurous travellers have not unfrequently perished in the foolhardy attempt to explore the quaries alone. The dead bodies which have occasionally been found in the more remote recesses. have been preserved from decomposition by the remarkable dryness of the air, and the lowness of temperature. Thousands of names are rudely scratched on the pillars, and a genuine inscription of the year 1087 is even said to have been discovered. During the bloody wars of the 17th cent. the caverns were used as a place of refuge by the inhabitants of the surrounding districts.

One of the phenomena pointed out by the guides is the gradual formation of a small natural reservoir in the roots of a fossil tree, by the dropping of water from the branches, which still remain embedded in the ceiling, the intermediate part having been removed in the course of the excavations. A curious effect is produced by the guide leaving the party temporarily and carrying his torch into the side-galleries, from which its light shines into the central one from time to time. The soft, friable nature of the stone deadens every sound, so that his footsteps soon seem as if far in the distance. The invariable temperature in the quarries is about 55° Fahr., and the change from the heat of a blazing sun to the coolness of the caverns is very perceptible.

Railway to *Aix-la-Chapelle*, *Hasselt*, and *Antwerp*, see R. 17; to *Venlo*, *Nymegen*, and *Rotterdam*, see RR. 53, 54.

29. From Liège to Namur.

37½ M. Railway in 1¼-2 hrs. (fares 4 fr. 80, 3 fr. 60, 2 fr. 40 c.; express 5 fr. 70, 4 fr. 30, 2 fr. 85 c.). This line is part of that from Cologne and Liège to Paris.

This part of the valley of the Meuse is remarkably picturesque and attractive. Bold cliffs, ruined castles, rich pastures, and thriving villages are passed in uninterrupted succession, while numerous coal-mines and manufactories with their lofty chimneys bear testimony to the enterprising character of the inhabitants. The whole district is densely-peopled, the land well-cultivated, and the scenery pleasantly diversified with hop-gardens, corn-fields, meadows, and (before Javaz) with vineyards, but many of the prettiest points escape the railway-traveller. The quarries on both banks yield excellent marble.

Ougrée, *Seraing* (p. 212), and *Val St. Lambert* are stations on the right, *Tilleur* and *Jemeppe* stations on the left bank of the river, all picturesquely situated, with numerous manufactories and coal-mines. Val St. Lambert was until the Revolution the seat of one of the wealthiest Cistercian monasteries in the country, now succeeded by one of the most important glass-works in Belgium.

7 M. *Flémalle*, a considerable village, where a branch-line, constructed mainly for goods-traffic, crosses the river.

Farther on, to the right, on a precipitous rock rising almost immediately from the river, stands the château of *Chokier*, with its red tower and massive walls, dating partly from the last century. It is the ancient seat of the Surlet de Chokier family, a member of which was regent of Belgium for five months previous to the election of King Leopold. Then, at some distance from the river, on the left, the castle of *Aigremont*, with its white walls, rising conspic-

uously on the crest of a lofty hill, belonging to Count d'Outremont. It is said to have been originally erected by the Quatre Fils Aymon, four traditionary heroes of the middle ages. In the 15th cent. it formed the central point of the warlike exploits of William de la Mark, the 'Wild Boar of the Ardennes' (p. 215). To the left, opposite stat. *Engis*, stands the château of *Engihoul*, at the base of a limestone rock. In 1829 numerous fossil bones were discovered by Dr. Schmerling in the limestone rocks around Engis, which led him to the conclusion that a prehistoric race of human beings had once peopled this district. 12 M. *Hermalle*, with a handsome château and park, is another picturesque spot, between which and Neuville the scenery is less attractive, and the banks are flatter. Farther on, at *Flône*, are the large buildings of a former nunnery (16th cent.); and on the hill above them, to the left ($1^1/_4$ M.), is the château of *Jehay*, restored in the original style. The château, which contains a collection of paintings, is in the possession of Baron Van den Steen.

14 M. *Amay*, a village at some distance from the river, possesses a Romanesque church with three towers. *Neuville*, a modern château, beyond which the scenery again becomes more picturesque, lies nearly opposite ($15^1/_2$ M.) *Ampsin*, where a ruined tower stands on the bank of the river. In the neighbourhood are vineyards, and the large *Corphalie* zinc-foundry. The train continues to skirt the hills on the left bank, of which no view is obtained.

18 M. **Huy,** Flem. *Hoey* (**Aigle Noir*, 'pension' 6 fr.; *Hôtel du Globe; Hôtel Bruxellois; Mouton Bleu; Phare*, plain), a town with 12,100 inhab., is picturesquely situated on the right bank of the Meuse (station on the left bank), at the mouth of the *Hoyoux*. The *Citadel*, constructed in 1822, rises from the river in terraces. The works were partly hewn in the solid rock. The hills on the left bank are here $^1/_2$ M. distant from the river. The **Collegiate Church (Notre Dame)*, a fine structure in the most perfect Gothic style, was begun in 1311, but renewed after a fire in the 16th century, and recently restored. Handsome W. portal with good sculptures. On the high-altar is a Gothic reliquary; and the treasury contains some notable articles. In 1868 a statue by W. Geefs was erected on the promenade skirting the Meuse, to *Jos. Lebeau*, a Belgian statesman, born at Huy in 1794, one of the most zealous promoters of the election of King Leopold. The best views of the banks of the river, which are especially beautiful above the town, are obtained from the bridge over the Meuse and from beside the chapel of *St. Léonard*, to the west of the town. Wine-growing flourishes in the neighbourhood.

The abbey of *Neumoustier*, founded by Peter the Hermit (d. 1115), formerly stood in one of the suburbs of Huy, and the great preacher of the Crusades was himself buried there. A statue has been erected to him in the garden of the old abbey. This was

one of no fewer than seventeen religious houses which Huy possessed under the régime of the bishops of Liège, although the population of the town was then about 5000 only.

From Huy to Landen, 22½ M., in 1½-2 hrs. (fares 2 fr. 75, 2 fr. 5, 1 fr. 40 c.). The train may be taken either at the station of *Statte* (see below), a suburb on the left bank of the Meuse, or at *Huy-Sud*. The two stations, which are 1¼ M. apart, are connected by a bridge across the Meuse and by a tunnel. — At (5 M.) *Moha*, with a ruined castle, the line begins to ascend the picturesque valley of the *Mehaigne*, a tributary of the Meuse. Stations: *Huccorgne*; *Fumal*, with an old castle; *Fallais*, with a Romanesque church, and the ruins of a castle destroyed by Louis XIV.; *Braives-Latinne*. The country now becomes flat. The last stations are *Avennes*, *Hannut*, *Avernas-Bertrée*. Then *Landen*, see p. 196.

From Huy to Waremme (p. 197), 17½ M., steam-tramway, in 1½ hr.; fares 1 fr. 85, 1 fr. 30 c.

From Huy to Ciney, 22 M., railway in 1¼-1½ hr. (fares 2 fr. 65, 2 fr., 1 fr. 35 c.). The trains start from Statte and Huy-Sud (see above). — The pleasing valley of the *Hoyoux*, which the line ascends, is also interesting for pedestrians. Of the numerous paper-mills in the lower part of the valley, the chief is that of Godin. — 4½ M. *Barse*. — 7 M. *Modave*, whence a visit may be paid to the (½ hr.) château of **Modave* picturesquely situated on a lofty rock, built in the 17th cent., and now the property of M. Braconier of Liège. Tickets to visit the château, which is not seen except from the park, may be obtained from the gardener. A pretty waterfall is to be seen at the adjacent hamlet of *Pont-de-Bonne* (*Body's Inn; Frippiat's Inn), a summer-resort with attractive walks. — Then, *Clavier-Terwagne*, *Avins-en-Condroz*, *Havelange*, *Hamois*, *Emptinne*. — *Ciney*, see p. 191.

19½ M. *Statte*, a suburb of Huy on the left bank of the Meuse, and junction of the line from Landen to Ciney, which here crosses the river (see above, and comp. Map).

20½ M. *Bas-Oha*, with an old castle now restored, and vineyards on the neighbouring hills. On the height opposite are the scanty ruins of the castle of *Beaufort*, destroyed in 1554, which is once more in the possession of the duke of Beaufort-Spontin.

In the valley of *Solières*, about 1¼ M. from the ruin is the *Trou Manteau*, which has been very imperfectly explored, entered by a double opening (apply to the discoverer Victor Martin, watchmaker in Huy). — Below Beaufort is *Ben-Ahin*, with a recently restored château belonging to Prince Looz-Corswarem. An attractive walk leads hence by the high-road to (3-3½ M.) Huy (p. 222); another from the ruined castle of Beaufort to Huy, through the valley of *Solières*.

22½ M. *Javaz*, opposite which is *Gives* (see p. 224). 25 M. *Andenne-Seilles*. On the left bank, where the railway-station is situated, lies the straggling village of *Seilles*, the last in the district of Liège. There are several lime-kilns here, and a château restored in the style of the 15th century. Opposite Seilles, and connected with it by means of an iron bridge, lies **Andenne** (*Hôtel de Thier*, near the station; *Poste*, in the town), with 7100 inhab., a busy town, with paper, faience, and other manufactories. Down to 1785 a religious establishment of 32 sisters of noble family, not bound by any vow to abstain from matrimony, had existed here for upwards of a thousand years. It is said to have been founded by St. Begga, a daughter of Pepin of Héristal (p. 196), and the order was probably

identical with that of the Béguines. The establishment was transferred to Namur by Emp. Joseph II. The church contains the Renaissance reliquary of St. Begga, and a famous wonder-working marble tablet of the saint. Fine view from *Mount-Calvary.* — Tunnel.

29 M. *Sclaigneaux* is noted for the curiously jagged character of the red oolithic cliffs. A handsome bridge (opened in 1890) crosses the Meuse to *Sclayn* (Hôtel des Etrangers; Hôt.-Café de la Renaissance), a beautifully situated village frequented as a summer-resort, with a quaint old Romanesque church. At (30 M.) *Namèche*, another pleasant village in the midst of fruit-trees, the river is crossed by an iron bridge. On the opposite bank lies *Samson*, a village at the foot of a picturesque cliff of white limestone. Above Samson are situated a modern château and the ruins of a castle believed to date from the 12th cent. or earlier. Near it, in 1858, was discovered a Frankish burial-place. — Steam-tramway viâ Andenne to Gives (p. 223).

A pleasant walk leads from Samson to the S. viâ *Goyet* (with prehistoric caves; foot-path viâ *Haltinne* to Andenne see above) and the beautifully situated château of *Faulx*, to (4½ M.) the scanty ruins of the famous *Abbey of Grand-Pré*, destroyed during the French Revolution. — In the lateral valley above Faulx lies the well-preserved château of *Arville*.

On the left rises the château of *Moinil;* then that of *Brumagne*, the property of Baron de Woelmont.

32 M. *Marche-les-Dames*, adjoining which are the ironworks of *Enouf*. The modern château of the Duc d'Arenberg, with its gardens, amidst the trees on the rocky slope, is named after an abbey founded (in a side-valley) in 1101 by 139 noble ladies, the wives of crusaders who had accompanied Godfrey de Bouillon to the Holy Land. A pleasant walk on the left bank of the river leads hence to Sclaigneaux (see above).

On the left rise the huge cliffs of *Lire*. We next pass a number of lofty conical cliffs; then, on the right (34½ M.), appear the massive rocks of the *Grands Malades*, so-called from a hospital for lepers, situated here in the middle ages.

37½ M. **Namur**, see p. 184.

30. From Liège to Aix-la-Chapelle.

35 M. Railway to Verviers (15½ M.) in 35-60 min. (fares 1 fr. 80, 1 fr. 35, 90 c.; express one-fourth higher); from Verviers to Aix-la Chapelle (19½ M.) in 40-65 min. (fares 3 fr. 30, 2 fr. 60, 1 fr. 85 c.). In the reverse direction: express from Aix-la-Chapelle to Liège 4 marks 60, 3 m. 40 pfennigs; from Cologne to Liège 13 m. 80 pf., 10 m.; from Cologne to Brussels 21 m., 15 m. 70 pf. (The German mark, worth 1s. Engl., is divided into 100 pfennigs.) Between Verviers and Aix-la-Chapelle (and Cologne) several of the express trains have first-class carriages only, but in Belgium they always consist of the three classes. — At Herbesthal, the Prussian frontier-station, small articles of luggage are examined; but that in the luggage-van is not examined till the traveller arrives at Aix-la-Chapelle (or at Cologne, if booked to, or beyond Cologne).

The country traversed by the line between Liège and the Prussian

frontier is remarkable for its picturesque scenery, busy manufactories, and pretty country-houses, while the engineering skill displayed in the construction of the line is another object of interest. This part of the line, 24 M. in length, cost upwards of 25 million francs. The picturesque stream which the line crosses so frequently is the *Vesdre*, and pleasant glimpses of its wooded banks are obtained on both sides of the train. The rock penetrated by most of the tunnels is a bluish limestone, frequently veined with quartz, and often used for building purposes. This is the most beautiful part of the journey between England and Germany, and should if possible be performed by daylight.

The Bergisch-Märkisch Railway also has a line between Verviers and Aix-la-Chapelle, 20½ M. (1-1¼ hr.; fares 2 fr. 60, 2 fr. 15, 1 fr. 50 c.; or 2 m. 10, 1 m. 70, 1 m. 20 pf.). It diverges at *Dolhain* (p. 226) from the Rhenish line, and near (8 M.) *Welkenraedt* passes the *Eineburg*, or *Emmaburg*, once a country-residence of Charlemagne, where his secretary Eginhard is said to have become enamoured of the emperor's daughter Emma, whom he afterwards married. Near (12½ M.) *Montzen-Moresnet* are several châteaux and the ruin of *Schimper*, picturesquely situated on a cliff above the Göhl. About 1¾ M. to the E. is the *Altenberg* or *Vieille Montagne* (Restaurant Bergerhoff; Casino), the central point of the territory about 1½ sq. M. in area possessed in common by Prussia and Belgium from 1815 to 1889, with some exhausted zinc-mines. — 13½ M. *Bleyberg* (Belgian custom-house), with lead and zinc-mines. — 20½ M. *Aix-la-Chapelle* (Templerbend Station); see *Baedeker's Rhine*. Through-trains of the Bergisch-Märkisch Railway from Brussels to Düsseldorf go by this line (express from *Calais* to *Berlin* in 20¾ hrs.).

The train starts from the *Station des Guillemins* at Liège, crosses the handsome *Pont du Val-Bénoît*, passes (1½ M.) *Angleur* (junction of the *Ligne de l'Ourthe*, for which see p. 214) and the extensive zinc-foundry of the *Vieille Montagne Co.* (p. 214), and crosses the *Ourthe* near its confluence with the *Vesdre*.

2 M. **Chênée** (6500 inhab.), at the mouth of the Vesdre, is a busy manufacturing place with copper-foundries and glass-works. — Branch-line to *Herve*, *Battice*, and *Aubel* (p. 226).

4 M. **Chaudfontaine** (**Grand Hôtel des Bains*, pens. 7-10 fr.; *Hôtel d'Angleterre*), a small and beautifully-situated watering-place, attracts numerous visitors from Liège. The thermal spring (104° Fahr.) used for the baths is situated on an island in the Vesdre, which is connected with the bank by a handsome suspension-bridge. Chaudfontaine, like the German watering-places, boasts of a 'Cursaal' situated near the station, in the garden of which concerts are given in summer. From the back of the church a pleasant path, provided with seats, leads to the top of the hill (10 min.), which rises above the village and commands a fine view of the valley of the Vesdre (best from the pilgrimage-church of *Chèvremont*). — A pleasant walk (2 hrs.) leads past *Embourg* and through the park of the *Villa Sainval* (with the permission of the gardener or lodge-keeper) to *Tilff*, in the valley of the Ourthe (p. 214).

On the rocks to the right, beyond the tunnel, is perched the turreted old castle of *Trooz*, which has been used for upwards of a century as a factory for boring gun-barrels. Beyond it is the station of the same name.

A picturesque route leads from Trooz viâ *Prayon* into the gorge of the **Soumagne**, with its picturesque limestone cliffs, where the stream

occasionally disappears from view. Another pleasant walk may be taken to the S. through the rocky valley of *Masbeux*, with a handsome new château and the old castle of *Gomzé*, viâ *Louveignez* and *Deigné* to (2½-3 hrs.) *Remouchamps* (p. 231).

Several other prettily situated châteaux are passed (*Fraipont-Bas*, etc.). Then (9½ M.) *Nessonvaux*.

12½ M. **Pepinster** (*Gr. Hôt. de la Station; Buffet*), with 2500 inhab., is the junction for Spa and Luxembourg (see RR. 31, 32). The name is said to be derived from 'Pepin's terre', the district having anciently belonged to the ancestors of Charlemagne. The beautiful park of the *Château des Masures* (Mr. Biolley de Donéa), about 1 M. farther on, to the right, is open to strangers.

Stat. *Ensival* (Gr. Taverne Continentale), on the left, is almost a suburb of Verviers.

15½ M. **Verviers.** — **Hotels.** Hôtel de Londres, Pont St. Laurent; Hôt. du Chemin de Fer, Hôtel d'Allemagne, at the station. — **Cafés-Restaurants.** *Grand Café des Neuf Provinces*, *Taverne de l'Emulation*, in the Place Verte; *Café du Globe*, Rue du Collège. — *Tramway* between the stations and to *Dison* and *Ensival* (see below).

Verviers, with 47,700 inhab., excluding the adjoining communes of *Hodimont* and *Dison* (see below), is a town of modern origin, containing numerous extensive manufactories, which have flourished here since the 18th century. Cloth is the staple commodity of the place. Upwards of 390,000 pieces are manufactured annually in Verviers and the environs, about one-third of which is exported. Yarn is also spun here in considerable quantity. In the new part of the town, to the left of the approach to the station, is a handsome brick church in the Gothic style. A monument erected in the Place du Martyr in 1880 commemorates Chapuis, a citizen executed in 1794 by the prince-bishop of Liège. Pretty walks on the right bank of the Vesdre and to the residential suburbs of *Heusy* and *Lambermont*. Napoleon III. spent a night in the Hôtel du Chemin de Fer in 1870, when on his way as a prisoner to Wilhelmshöhe. — Travellers in the other direction undergo the Belgian custom-house examination at Verviers.

Besides the main line described below another line runs from Verviers to Liège, viâ Herve, in 1 hr. 40 min., traversing numerous viaducts and tunnels, especially near (2½ M.) *Dison* (Hôtel des Neuf Provinces; Gr. Hôt. de Paris), see above. — From (8 M.) *Battice* a branch diverges to (7½ M.) *Aubel*, whence it is being continued to Bleyberg, see p. 225. — 9½ M. *Herve* (Poisson d'Or). — From (15 M) *Fléron* the train descends a rapid gradient to (21 M.) *Vaux* and (21½ M.) *Chénée* (see p. 225). — 24 M. *Liège*.

Beyond Verviers the train passes through seven tunnels and crosses several bridges within a short distance. — 17 M. *Verviers-Est*.

20½ M. **Dolhain** (*Hôtel d'Allemagne; du Casino de la Gileppe*, new, both near the station), the last station in Belgium, a modern place, picturesquely situated in the valley of the *Vesdre*, occupies the site of the lower part of the ancient city of Limburg. On the height above it stands the conspicuous castle of *Limburg*, the ancestral seat of the ancient ducal family of Limburg, from which the counts of Luxembourg and the German emperors Hen-

ry VII., Charles IV., Wenceslaus, and Sigismund were descended. The castle belonged to the ancient capital of the fertile Duchy of Limburg, of which but few traces now remain. The city possessed a cathedral and five other churches, and occupied the entire breadth of the valley of Dolhain. In 1288 it was sacked by Duke John I. of Brabant after the Battle of Worringen, it was afterwards taken and pillaged at different times by the Dutch, the Spaniards, and the French, and was at length entirely destroyed by Louis XIV. in 1675. A number of well-built houses have sprung up within the walls of the ancient fortifications, from which peeps forth the old Gothic *Church of St. George*, containing a tabernacle of 1520. A visit may be paid to the château and gardens of Mr. Andrimont, to which visitors are admitted on application. Fine view from the old Esplanade.

From Dolhain a visit viâ *Goé* may be paid (1 hr.) to the interesting *Barrage de la Gileppe*, the road to which ascends the valley of the Vesdre for about 2 M., and then follows a lateral valley to the right. A branch-railway from Dolhain to *Béthane* is under construction. — The **Barrage de la Gileppe** *(Hôtel-Restaur. du Barrage)*, a triumph of modern engineering, was constructed in 1869-78 by Messrs. Braive, Caillet, & Co., from a plan by the engineer *Bidaut* (d. 1868), for the purpose of forming a reservoir of pure, soft water for the use of the manufactories of Verviers. It consists of an immense embankment, 90 yds. long and 72 yds. thick at the base, and 256 yds. long and 16 yds. thick at the top, carried across a narrow part of the valley of the *Gileppe*. The lake or reservoir thus formed is about 150 ft. in depth, covers an area of 200 acres, and contains 2,700,000,000 gals. of water. It is connected with Verviers by an aqueduct, 5½ M. long, built by *Moulan*. On the top of the embankment couches a colossal lion, 43 ft. in height, constructed by Bouré with 243 blocks of sandstone. The total cost of these waterworks amounted to five million francs. — On the way back Limburg may be visited. A pleasant walk may also be taken down the Vesdre to Chênée (p. 225).

24½ M. **Herbesthal** *(Hôtel Bellevue; Hôtel Herren; *Railway Restaurant)*, the first Prussian station, is the junction for *Eupen* (Hôtel Reinartz; train in ¼ hr.). The custom-house formalities cause a detention of about ½ hr. for trains from Belgium. Beyond (27½ M.) *Astenet*, the train crosses the *Göhl Valley* by a viaduct of 17 double arches, 125 ft. high. Beyond (30 M.) *Ronheide* it descends an incline to —

35 M. **Aix-la-Chapelle** (see *Baedeker's Rhine*). Thence to *Maastricht*, see R. 17; to *Cologne*, *Düsseldorf*, etc., see *Baedeker's Rhine*.

31. From Pepinster to Trois-Vierges *(Luxembourg)*. Spa.

45 M. Railway in 2 hrs. (fares 5 fr. 60, 4 fr. 40, 2 fr. 85 c.).

Pepinster, see p. 226. The valley of the *Hoëgne*, which the railway ascends, is enclosed by picturesque and wooded hills, and enlivened by a succession of country-houses, gardens, and manufactories. From the bridge at (1¾ M.) *Juslenville* we have a pretty view of the château, park, rocks, and high-lying church of that

name. — Near ($2^1/_2$ M.) *Theux* (Hôtel-Rest. Lennertz), a quaint little town with several cloth-factories and iron-works, rises a hill laid out in pleasure-grounds, in which, to the left, stands the extensive ruined castle of *Franchimont*, destroyed as early as 1145 by a Bishop of Liège (key kept in the village of *Marché*, to the left, opposite the new convent). The last proprietor is said to have been a robber-knight, who possessed vast treasures buried in the vaults beneath his castle, where they remain concealed to this day. The tradition is gracefully recorded by Sir Walter Scott in his lines on the Towers of Franchimont, —

'Which, like an eagle's nest in air,
Hang o'er the stream and hamlet fair.
Deep in their vaults, the peasants say,
A mighty treasure buried lay,
Amass'd through rapine and through wrong
By the last lord of Franchimont'.

Above Theux the Hoëgne describes a wide curve towards the E., and the train enters the valley of the *Wayai*. $4^1/_2$ M. *La Reid;* the village is on the hill, 2 M. to the right (comp. p. 231). Farther on, also to the right, lies Marteau (p. 231).

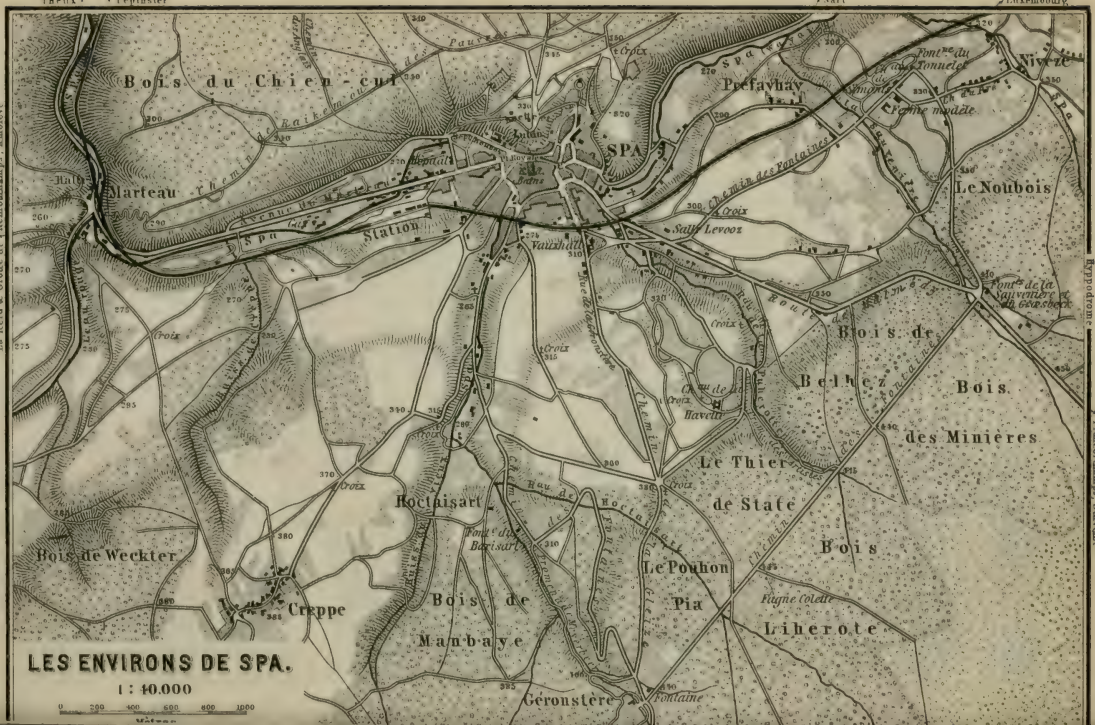
$7^1/_2$ M. **Spa.** — **Hotels.** Hôtel de Flandre, Rue Xhrouet, R. 3-12, L. $^3/_4$ A. 1, B. $1^1/_2$, déj. $3^1/_2$, D. $4^1/_2$ fr.; Hôtel d'Orange, Rue Royale; Hôtel des Pays-Bays, Rue du Marché; Hôtel de l'Europe, Rue Entre les Ponts, R., L., & A. from $4^1/_4$, B. $1^1/_2$, déj. $3^1/_2$, D. $4^1/_2$, pens. from 11, omn. 1 fr.; Hôtel Britannique, Rue de la Sauvenière; Hôtel d'York (English house), Rue Xhrouet, R., L., & A. 4-5, B. $1^1/_2$, D. $4^1/_2$, omn. 1 fr.; Hôtel du Midi, Avenue du Marteau, R. 3 fr., D. $4^1/_2$ fr.; Hôtel de Bellevue, same street; Gr. Hôtel des Bains, Place Royale; Hôtel du Palais Royal, Rue du Marché; Hôtel Royal, Rue Amontville; Hôtel du Nord, Place Pierre-le-Grand; Hôtel de Portugal, Place Royale, R., L., & A. 3-6, B. 1, déj. incl. wine $3^1/_2$, D. incl. wine $4^1/_2$, pens. from 11, omn. $1^1/_2$ fr.; Hôtel de Laeken, Rue Royale; Hôtel des Etrangers, Rue du Marché; Hôtel des Deux-Fontaines, Place Pierre-le-Grand; Hôtel de Cologne, Avenue du Marteau; Hôtel de la Poste, Rue du Marché; Hôtel Brighton, Rue de la Sauvenière, pens. 8 fr.; Hôtel de Versailles, Rue de l'Hôtel-de-Ville. Table d'hôte generally at 5 o'clock. 'Pension' at some of the hotels 7-13 fr. Furnished Apartments may be easily obtained. — Omnibuses from the principal hotels are in waiting at the station.

Restaurants. *Casino*, see p. 229; at most of the above-named hotels; others at the *Géronstère*, the *Sauvenière*, and *Barisart*, all dear. — **Beer** at the *Brasserie de Munich*, Place Royale.

Carriages. There are three kinds of carriages: those with one horse and seats for two persons; those with one horse and seats for three; and others with two horses. The respective fares for these are: '*Tour des Fontaines*' (a visit to the different springs; 2 hrs.) 6, 8, 10 fr.; to *Sart* and *Francorchamps*, returning past the *Sauvenière* ($3^1/_2$ hrs.), 10, 12, 15 fr.; *Theux* and *Franchimont* ($2^1/_2$ hrs.) 8, 10, 12 fr.; *Grotte de Remouchamps* (3 hrs.) 16, 20, 25 fr.; *Cascade de Coo* (3 hrs.) 16, 18, 25 fr., viâ Stavelot 18, 20, 30 fr.

Horses. Ponies ('bidets'), of a peculiar variety and as sure-footed as asses or mules, are much used; ride of 2 hrs. 5 fr.; each additional hour 2 fr.; *Grotte de Remouchamps* 15 fr.; *Cascade de Coo* 15 fr.; etc.

Visitors' Tax. Since the suppression of gaming the directors of the baths have exacted the following charges from frequenters of the Casino, the Winter Garden, and the Park: 1 pers. for a fortnight 20, 2 pers. 30, 3 pers. 40 fr.; for the season 60, 90, or 110 fr. Day-tickets for the Casino, $1^1/_2$ fr., for the Park, 'Pavillon des Petits Jeux' and Pouhon $1^1/_2$ fr., for the concerts in the Park or the 'Pavillon des Jeux' 50 c.



LES ENVIRONS DE SPA.

1 : 40.000

0 200 400 600 800 1000

Mètres

Concerts. In the Promenade de Sept Heures at 2.30 and at 7.30 p.m. (see below). No music in the forenoon.

Post and Telegraph Office, Rue Neuve.

Theatre, performances on Sun., Tues., and Thurs. evenings.

Clubs. *Cercle des Etrangers*, at the Casino (subs. 30 fr., including right of admission to the balls, etc.); *Union Club; Lawn Tennis Club.*

Physicians. *Dr. Thompson; Dr. Lezaak*, Place Royale; *Dr. Scheuer*, Rue de la Sauvenière; *Dr. de Damseaux; Dr. Poskin.*

English Church Service, in the handsome English Church in the Boul. des Anglais; Sunday services at 8. 30, 11, and 7. 30; daily at 8.30 a.m. — *Presbyterian Service* in July and August at the Chapelle Evangélique.

Spa (820-1080 ft. above the sea-level), a small, attractive-looking town with 6500 inhab., is prettily situated at the S. base of wooded heights, at the confluence of three streams, the *Wayai*, the *Picherotte*, and the *Spa*. Like other watering-places, it consists chiefly of hotels and lodging-houses, while numerous shops and bazaars with tempting souvenirs and trinkets, a pleasure-seeking throng in the promenades, and numbers of importunate valets-de-place and persons of a similar class, all combine to indicate that character which occasioned the introduction of its name into the English language as a generic term. This, the original and genuine 'Spa', the oldest European watering-place of any importance, has flourished for a century and a half, and was the Baden-Baden of the 18th century, the fashionable resort of crowned heads and nobles from every part of Europe. Peter the Great was a visitor here in 1717, Gustavus III. of Sweden in 1780, the Emp. Joseph II. and Prince Henry of Prussia in 1781, and the Emp. Paul, when crown-prince in 1782; to whom might be added a long list of members of the noble families of England, France, Germany, and still more distant countries, who have patronised Spa and benefited by its waters. After the French Revolution its prosperity began to decline, but it has of late regained much of its popularity, and many new buildings have sprung up. It is now frequented by upwards of 12,000 visitors annually, a large proportion of whom are English. The pretty painted and varnished woodwares offered for sale everywhere are a speciality of Spa ('bois de Spa').

The town is entered from the station by the Avenue du Marteau (p. 231), which leads to the *Place Royale*. The new and imposing *Etablissement de Bains* situated here is admirably fitted up (open 6 a.m. to 6 p.m.; baths 60 c.-1 fr. 80 c.). Near it, in the Rue Royale, is the *Casino*, corresponding to the 'Cursaal' of German baths, containing ball, concert, and reading rooms (see above). In the neighbourhood is a new Romanesque church, by Cluysenaar.

In the Place Pierre-le-Grand, in the centre of the town, and nearly opposite the Casino, is situated the chief of the sixteen mineral springs, called the *Pouhon* (the Walloon word *pouhir* = *puiser* in French, and *pouhon* = *puits*, or well). The pump-room erected here in 1820 was replaced in 1880 by a more handsome edifice with covered promenades, conversation-rooms, and a

beautiful winter-garden (see p. 228). The water of this spring (50° Fahr.), which is perfectly clear, and strongly impregnated with iron and carbonic acid gas, possesses tonic and invigorating properties, and is largely exported to all parts of the continent, to England, and to the E. and W. Indies. Adjacent, in the Rue Dundas, is the *Pouhon du Prince de Condé*, the water of which is also exported.

The favourite lounge of visitors in the afternoon and evening is the *Promenade de Sept-Heures*, shaded by magnificent old elms (unfortunately seriously injured by a storm in 1876), where a good band plays (p. 229). The *Place Royale* (p. 230), immediately adjoining the promenade, is also much frequented. During the concerts a charge of 50 c. is made to non-subscribers for admission to the Promenade de Sept Heures. — Pleasant paths diverging from the promenades ascend the neighbouring hills, leading through the woods to fine points of view. Opposite the music-pavilion of the Place Royale is an entrance to the *Montagne d'Annette et Lubin*, with a café. We may thence extend our walk down to (4½ M.) the valley of the *Chawion*, which flows into the Wayai near La Reid (p. 228).

The various springs in the environs are most conveniently visited in the following order in 2½-3 hrs. *(le tour des fontaines)*. We first follow, passing the Pouhon on the right, the broad Rue de la Cascade, which is embellished by a fountain with genii, by Jaquet. The prolongation of this street, which leads uphill, and is named Rue de la Sauvenière, is crossed by the railway, just after quitting the town. We now follow the high-road (to the Sauvenière, 1½ M.; Francorchamps, 5 M.), which is pleasantly shaded by elms, to the *Salon Levoz*, an old gambling-house, with a garden. Here we turn to the left into an avenue, which leads in 20 min. (on the left a retrospective view of Spa) to the *Tonnelet* (250 ft. higher than the Pouhon), a spring now less in vogue that formerly. — About ½ M. to the N.E. of the Tonnelet rises the spring of *Nivezé*, now called the *Source Marie Henriette*, in consequence of a visit of the Queen of Belgium in 1868; its water is conducted to the Etablissement de Bains.

From the Tonnelet a road ascends to the S., through forests of birch and pine, to the (20 min.) *Sauvenière* (Restaurant), situated 460 ft. above the Pouhon, on the road from Spa to Francorchamps and Malmedy. Close to it is the *Groesbeck* spring, surrounded with pleasant plantations, where a monument was erected in 1787 on the Promenade d'Orléans by the Duc de Chartres (Louis Philippe), to commemorate the fact that his mother, the Duchess of Orleans, was cured of a serious illness by the waters of the Sauvenière. At the Fontaine de Groesbeck, women are sometimes observed devoutly drinking the water on their knees, thus showing their simple faith in its miraculous virtues. Opposite the Restaurant de la Sauvenière a promenade leads at a right angle from the high-road to the (40 min.) *Géronstère* (Restaurant), situated

470 ft. higher than the Pouhon, and also reached ($2^1/_2$ M.) by a direct road from Spa. (Leaving the Place Pierre-le-Grand by the church on the right, we pass the Hôtel de Flandre and ascend the Rue du Vauxhall; about 100 yds. from the railway, we observe, on the left, the former gambling-house of *Vauxhall*, beyond which the road is called the Rue de la Géronstère.) The *Géronstère Spring* was formerly the most celebrated. Its properties were tested by Peter the Great, whose physician extols them in a document still preserved at Spa. — The high-road leads to the S., viâ La Gleize, to the ($5^1/_2$ M.) Waterfall of Coo (see below). In returning to Spa from the Géronstère we soon strike a pleasant carriage-road or the Promenade Meyerbeer on the left skirting the brook, and leading in 20 min. to the *Barisart* (165 ft. above the Pouhon), which was not enclosed till 1850 but is now much resorted to (Restaurant). Thence to Spa about 1 M.

A beautiful level promenade is afforded by the *Avenue du Marteau*, a road flanked with a double avenue, and bordered here and there with well-built houses. It leads from the Place Royale to the E., following the course of the *Wayai*, to ($1^3/_4$ M.) *Marteau*, a hamlet with a château and gardens.

Excursions from Spa. — The **Baraque Michel** (2200 ft.), the highest point in Belgium, belonging to the Hohe Venn group on the Prussian frontier, may be reached on foot viâ *Sart* (p. 232) or from *Hockai* (p. 232; to the Baraque, $4^1/_2$ M.).

To the Cascade of Coo, 10 M. (carr., see p. 228). The road leads past the Géronstère and ascends to the *Plateau des Fagnes*. Farther on the road forks: the left arm leads viâ ($4^1/_2$ M.) *Andrimont* and *Roanne* to Coo; the right arm goes to *Cour* and *La Gleize* (Auberge Delvenne). At the bridge of *Coo* a view is suddenly obtained of the pretty **Waterfall of Coo**, with its picturesque and mountainous environs. Part of the Amblève is here precipitated through two artificial gaps in the rock, made during last century, while the rest of the water flows past the openings and reaches the bottom of the rocks by a circuitous course of 3 M. Near the waterfall is the *Hôtel de la Cascade*, with a terrace and pavilion. Railway from *Trois Ponts* (p. 216) viâ Coo and La Gleize (p. 231) to *Stoumont*, see R. 27. This also makes a picturesque walk of 2-$2^1/_2$ hrs.

To Remouchamps, 10-12 M. (carr., see p. 228). The road descends the valley of the *Hoëgne* to the station of *La Reid* (p. 228), and then ascends to the left, through a pretty valley, to *Hestroumont* and the village of *La Reid* (885 ft.; 2 M. from the station). It here unites with the steep but more direct bridle-path from Marteau (p. 231) viâ *Vieux-Pré*. Beyond *Hautregard* the road descends to —

Remouchamps (*Hôtel des Etrangers*, 'pension' 5 fr., frequently crowded, in which case the inns at Aywaille are preferable), a station on the railway mentioned at p. 215, and one of the prettiest spots in the valley of the Amblève. The stalactite *Grotto* is the chief attraction here, and should be visited by those who have not seen the finer caverns of Han-sur-Lesse (p. 192). The entrance adjoins the Hôtel de la Grotte, above the Hôtel des Etrangers (admission 3 fr.; torches included; costume for ladies $1^1/_2$ fr.; trifling fee to the guide, extra). The grotto consists of an upper and a lower part, to which last a flight of steps descends, and it is traversed by a brook. Another peculiarity which the limestone basin of Remouchamps has in common with other similar districts is the disappearance of almost all the streams in the neighbourhood, towards the N., in subterranean clefts or 'entonnoirs' (funnels), locally called 'chantoirs'. The largest of these is the *Entonnoir of Adseux*, 3 M. to the N. of the

village. The traveller follows the road through the *Sècheval* ('dry valley') as far as the village of *Deigné* (p. 226), whence a boy had better be taken as a guide. That the brook which disappears in the entonnoirs is the same which re-appears near Remouchamps has frequently been proved by the experiment of throwing in various objects and observing them emerge at the other end.

Above Remouchamps the ancient and still occupied château of *Mont Jardin*, loftily situated on the left bank, peeps down from amid dense foliage. Farther up is the imposing modern château of Mr. de Theux, with a pretty garden (no admission). — Below Remouchamps, and also on the right bank of the Amblève lies *Sougné*, at the base of the cliff called '*Heid des Gattes*' (goats' rock). Thence we may proceed viâ *Dieupart*, with a solitary old church, to (1½ M.) *Aywaille* (p. 215).

The Luxembourg line beyond Spa at first runs towards the E., traversing a hilly and partly-wooded district, and afterwards turns to the S. (views to the left). 12½ M. *Sart-lez-Spa;* 15 M. *Hockai;* 17½ M. *Francorchamps.* Farther on, a fine view of Stavelot is obtained.

22½ M. **Stavelot** *(Hôtel d'Orange; du Commerce; Am Bahnhof)*, a busy manufacturing town with 4500 inhab., on the *Amblève*, which was the seat of abbots of princely rank and independent jurisdiction down to the Peace of Lunéville in 1801. The Benedictine Abbey was founded as early as 651, and its possessions included Malmedy, which has belonged to Prussia since 1815. Part of the tower only of the Romanesque abbey-church is now extant. The parish-church contains the **Châsse de St. Remacle*, Bishop of Liège in 652-62, a reliquary of embossed copper, gilded, enamelled, and bejewelled. The niches at the sides are filled with statuettes of the Twelve Apostles, St. Remaclius, and St. Lambert, in silver, executed in the 13th century.

About 5 M. to the N.E. of Stavelot (diligence twice daily, crossing the Prussian frontier halfway), in a pretty basin of the *Warche*, lies the Prussian town of **Malmedy** *(Lottes; Jacob)*, the capital of a Walloon district which formerly belonged to the independent Benedictine abbey of Malmedy-Stavelot, and was annexed to Prussia in 1815. The abbey-church, originally in the Romanesque style, and the abbey-buildings, which are occupied by public offices, form an extensive pile. French is still spoken by the upper classes, and the Walloon dialect by the lower throughout the district (about 10,000 inhab.).

The line now follows the valley of the Amblève. — 25½ M. *Trois-Ponts* (see p. 216), where carriages are changed. — Continuation of the line to Luxembourg, see R. 27.

Verviers
Bastogne
Neuerburg
Diekirch
Vianden
Kilburg
Bitburg
Trier
Grevenmacher
Saarburg
Remich
Sierck
ARLON
LUXEMBURG
LONGWY
FRANCE
MERZIG
DIEDENHOFEN
Kilometres 1 500 000
Engl. Miles
Geograph. Anstalt von Wagner & Debes Leipzig

LUXEMBOURG.

The *Grand-Duchy of Luxembourg*, with an area of about 1000 sq. M. and 213.280 inhab. (almost all Roman Catholics), forms the E. half of the old duchy of Luxembourg (part of the Spanish Netherlands) and from 1839 to 1890 was connected with Holland by a personal union. Down to 1866 it was a member of the Germanic Confederation, but in 1867 it was declared by the Treaty of London a neutral territory, with a separate administration. After the death of King William III. of Holland in 1890, it passed according to the treaty of succession to the Grand-duke Adolf (of Nassau; b. 1817). It still belongs to the German Zollverein or Customs' Union, but as the duty on spirits is not raised as in Germany, a tolerably rigid customs examination takes place.

The present duchy includes the N.E. part of the Ardennes and shares the general characteristics of that district, consisting of a somewhat monotonous plateau (with an average height of about 1600 ft.), with extensive woods and a somewhat raw climate. The last trait is specially characteristic of the N. part of the duchy, sometimes called the *Oesling* or *Eisling*, which belongs to the 'Grauwacke' or clay-slate formation, while the S.E. part consists of variegated sandstone. The plateau, however, is intersected by numerous deeply-cut valleys, which offer many points of interest to the tourist and artist.

The inhabitants, though of pure Teutonic race, are strongly French in their sympathies, especially in the upper classes. The popular language is a low-German dialect, very unintelligible to strangers; the official languages are French and German. The official currency is the same as in Belgium (francs and centimes), the grand-duchy having joined the Latin Monetary Union; but German money is also freely current (comp. p. XII).

The hotels are generally good and their charges moderate. The beer and wine is usually fair, even in the smaller villages. The best of the local wines is that of *Wormeldingen*, on the Moselle. The *Kirschengeist*, or cherry-brandy, of Befort, near Echternach, has a local reputation.

32. From *(Liège)* Trois-Vierges to Luxembourg.

43 M. Railway in about 2½ hrs. (fares 5 fr. 60, 3 fr. 70, 2 fr. 40 c.). — No express trains.

From Liège to Trois-Vierges (German *Ulflingen*), see RR. 27, 31. — *Trois-Vierges*, see p. 216.

Beyond Trois-Vierges the railway, now under German management, continues to follow the Wolz. 3 M. *Maulusmühle*, properly *Maulfesmühle*. The sides of the valley increase in height, their upper slopes being wooded. — 5 M. **Clerf** or *Clervaux* (Claravallis), a picturesquely-situated industrial place (*Hôtel Köner*, well spoken of) to the E. of the line, with an old castle, visible from the line before and after the passage of the tunnel, but not from the station. The well-preserved, high-lying castle now belongs to the Count de Berlaymont. Fine view from the adjoining height called 'Gibraltar'. — On a rocky knoll opposite the station lies the *Loretto Chapel*. — An omnibus runs from Clerf to *Dasburg* (p. 240).

Pedestrians will be repaid by alighting from the train at Maulusmühle and walking thence to Clerf. They follow the right slope of the valley till they reach the road descending from *Asselborn*, with its leaning church-tower. — At *Hetzingen*, 3 M. from Asselborn, is the old *Klause*, with a celebrated carved altar. Near the adjacent frontier-village of *Hoffelt* begins a subterranean canal, 1½ M. long, which was intended to connect the Rhine and the Maas, but was abandoned in 1830. — Another pleasant walk may be taken from Clerf along the left bank of the Wolz through the parish ('Kischelt') of *Pintsch*, viâ *Drauffelt* (railway-station) to *Encheringen* near Wilwerwiltz (see below); and thence over the hills (the *Plackige Lei*) to *Erpeldingen* and (3½ hrs. from Clerf) Niederwiltz (see below).

Several tunnels now follow in rapid succession. 11 M. *Wilwerwiltz* (Inn, at the station); diligence daily viâ *Hosingen* (Hippert's Inn) to *Dasburg* (p. 240).

Below Wilwerwiltz the valley contracts, and as far as Kautenbach it is known as the *Clerfthal*. The numerous windings of the *Wolz*, which is crossed by ten bridges, are avoided by five tunnels. Between the second and third tunnels, to the left, is the picturesque ruin of **Schütburg* (reached direct from Kautenbach in 35 min. with permission of the station-master; or viâ *Altscheid*). — 15 M. *Kautenbach* (Frederer, tolerable), a quaint village at the confluence of the *Wilz* and the Wolz, with houses clinging to the face of the rock. — A branch-line runs hence to (12½ M.) *Benonchamps* (p. 194) viâ *Wiltz* (see below).

Another highly interesting walk may be taken to *Wiltz* (railway, see above and p. 194), with which may be combined a visit to *Esch an der Sauer* (6-7 hrs.). Leaving Kautenbach we proceed viâ *Merckholz* to *Niederwiltz* (Hames, at the station), a brisk little town with leather and cloth factories, on the left side of the valley.

A road leads hence, on the other slope of the valley, to **Oberwiltz** (**Hôtel des Ardennes*, with carriages for hire, 9 fr. per day), situated on a narrow ridge. We continue to follow the road to Esch (short-cut for walkers), and beyond the next cross-roads, we descend, following the telegraph-wires (shorter footpaths), into a wooded basin. On the hill to the right lies the village of *Büderscheid*. A little lower down we find ourselves at the mouth of the tunnel by which the road to Esch penetrates the high and serrated wall of the *Kohlesterlei*. On emerging from the tunnel we obtain a splendid *View of the valley. Following the windings of the *Sauer*, we see above us the *Chapel of St. Anna*. Beyond the last bend lies **Esch an der Sauer** (*Greisch*), an unimportant village in a romantic and sequestered situation, from which it is also called *Esch-le-Trou* ('Esch in the hole'). The ruins of the **Castle*, in the 11-13th cent. the seat of a branch of the ducal family of Lorraine and still partly inhabited by poor families, occupy the top of a bare black rock, bifurcated by a deep indentation and surrounded by loftier heights. The best view of the castle-rock is obtained from the S. side. — In returning we may either follow the direct route to Kautenbach (2½ hrs.) over the plateau, viâ *Hacher* and *Goesdorf* (with an antimony mine, now almost exhausted), or proceed to *Göbelsmühle* (6 M.; p. 235). The new road on the left bank of the Sauer to the last diverges from the Wiltz road at the finger-post just on this side of the Sauer bridge, opposite the inn of *Reuter-Pennink*, and leads high up on the hill-side to the left (views) to *Heiderscheidergrund*, a prettily situated village on the right bank of the *Sauer*. About 3 M. farther on is *Tadler*, with a small waterfall. Below the Buchholtz Mill, to the left, is the huge and precipitous *Teufelslei*, and near *Derenbach* rises another imposing rock. We now cross the Sauer twice, by an old and a new bridge, and reach the narrow ravine of *Göbelsmühle*.

The railway continues to follow the narrow, rocky valley of the *Wilz*, which at this point is only partly accessible to walkers. Three tunnels. 17½ M. *Göbelsmühle* (Lauterbour, plain), at the confluence of the Wilz and the *Sauer*. Three more tunnels. On a height to the left is *Schlindermanderscheid*. To the right, on an isolated hill, is the many-towered castle of *Burscheid*.

The castle owes its dilapidated condition partly to a bombardment by the French in 1685, but chiefly to modern vandalism. The path ascend- to the (40 min.) castle and the village of Burscheid (Inn), which is situated higher up, begins at a group of houses to the left, at the mouth of the tunnel. From the top a rough path leads direct to Göbelsmühle viâ *Fischetterhof*, and from the village a picturesque new carriage-road also leads thither in 1½ hr.

20 M. *Michelau*. The valley of the Sauer contracts, and the train passes through three tunnels. The picturesque rocky scenery of this part of the valley *(Wildlei, Scharflei, Jaufferslei, Predigtstuhl)* is not seen to advantage from the railway, but walkers may explore it when the water is low (enquiry should be made of one of the railway officials or signalmen). — The château of *Erpeldingen* (stat.) contains an alabaster chimney-piece of the Renaissance. The valley now expands and forms a wide basin, in which, above the confluence of the *Alzette* and the Sauer, lies (23½ M.) **Ettelbrück** *(Hôtel Herckmans; Rail. Restaurant)*, a small town (4000 inhab.), with an interesting church, pleasantly situated at the confluence of the *Warke* and the *Alzette*. Fine view from the *Nuck* (belvedere).

From Ettelbrück to *Diekirch* and *Wasserbillig*, see p. 239. — A branch-line also runs hence to *Bettingen* (p. 195), viâ *Useldingen*, with a ruined castle and Gothic chapel; etc.

At Ettelbrück the train enters the valley of the *Alzette*, which is at first narrow and picturesque, and follows it to Luxembourg. To the right, on a wooded hill, stands the château of *Birtringen*. — 26 M. *Colmar-Berg* (Concemius; Meris), at the confluence of the Alzette and *Attert*, with an old castle of the Counts of Nassau, partly rebuilt in the English-Gothic style by King William III. (d. 1890), and surrounded with pleasant grounds (visitors admitted). — The valley again contracts. Tunnel. 28 M. *Kruchten*.

From Kruchten to La Rochette, 7½ M., narrow-gauge railway in 40 min. (fares 1 fr. 5, 65 c.). The line runs viâ *Dorf Kruchten*, *Schrondweiler*, and *Medernach* (where the fine mosaic pavement in the Luxembourg Museum and numerous other Roman antiquities were found), to **La Rochette**, Ger. *Fels* (*Poste*, 'pens.' 5 fr.; *Hilger-Lortz*, also a wine-merchant's), finely situated in the valley of the *Weisse Erenz* and adapted for a stay of some duration. On a rock rising perpendicularly above the town are the extensive ruins of the old *Castle (reached by the 'Chemin de la Ruine'; small fee to the attendant; ring). The N. part of the ruin, including the hall, chapel, and kitchen, is in best preservation. The tower on the opposite rock is a relic of a fortress which completely commanded the valley. — From La Rochette we may proceed viâ (¾ hr.) the château of *Meysemburg* (shown in the absence of the owner, the Duc d'Arenberg) and *Angelsberg* to (1½ hr.) *Mersch* (p. 236).

From La Rochette to Echternach, a pleasant excursion of 1-2 days. — A road leads to the E. from La Rochette, across the watershed between the *Weisse* and *Schwarze Erenz*, to (4½ M.) the village of *Christnach*

(Hôtel-Restaurant Brandenburger-Mersch), the Roman *Crucenacum*, and then descends through the ravine of the *Kesselter Bach* to the sombre wooded valley of the Schwarze Erenz. [The high-road goes on to *Breitweiler* and *Consdorf*, whence we may proceed through the valley of the *Lauterbach*, with the *Leiwerdelt Rocks*, to Echternach (p. 241).] The upper part of the valley of the Erenz, and also the *Blumenthal*, at the mouth of the *Hugerbach*, contain some picturesque rocks, which are, however, inferior to those lower down. — Just below the *Breitweiler Bridge* begins a series of most fantastic rocky formations (the finest points made accessible by paths and pointed out by finger-posts). The Erenz forms a small waterfall (25 ft. high) at the *Promenaden-Brücke*, beyond which a path ascends (right) to (25 min.) the *Eulenburg* and *Goldfralei*. Skirting the stream, we next reach the *Müllerthal*, with a group of mills, and the *Heringerburg* (to the left). Thence we follow the road to (3 M.) *Vogelsmühle*.

Beyond the bridge, at the finger-post marked '4 Kil.', the new road ascends to the left to **Befort** or *Beaufort (Bleser; Binsfeld; Klein)*, a village on the *Taupeschbach*, famed for its cherry-brandy. In the valley below are the 'new' and the 'old' *Castle;* the latter, in spite of decay and vandalism, is still the most important Renaissance structure in the district after Vianden (p. 240). Both châteaux are shown to visitors. From Befort we may visit the pretty *Hallerbach Valley*, with its fantastic rocks natural rock-bridges, and luxuriant vegetation.

We descend the valley of the *Erenz* to *Grundhof-Neumühle* (see p. 240), on the railway from Diekirch to Wasserbillig. Paths lead from the inn and from the mill to the top of the lofty cliffs on the right bank of the Erenz. Among the most striking points in the fantastic rocky scenery are the *Hölle* (lights necessary), the *Caselt* (view), the *Winterbachsfelsen*, the *Schnellert*, the clefts of the *Binzerlei*, and the **Sept Gorges* or *Siebenschläff*, the latter showing a singular chaos of immense rocks. Guide advisable; *Thiel* of Echternach (Rue de Sure) may be recommended. — We now proceed across the plateau to the E. to **Berdorf** *(Wagner; Kinnen)*, a large village, with an old parish-church. The altar is formed of a Roman 'ara', with reliefs of Hercules, Juno, Minerva, and Apollo (fee to the sacristan). To the S. of Berdorf stretches the *Ehsbachthal*, with the *Hohllei*, an artificial cavern formed by the quarrying of mill-stones, and popularly supposed to have been first used by the Romans. — A good path descends through the ravine to the rocky gorge known as the *Shipka Pass*. At the point where the new Berdorf road quits the valley, to the left (sign-post), opens the picturesque valley of the *Halsbach* (with the *Wilkeschkammer*). At the angle of the two gorges rises the lofty *Perikop*, which may be ascended by a kind of rocky 'cheminée' or funnel. Farther on in the Ehsbachthal is the *Labyrinth* (right bank; way-post); the *Geiersweg*, on the left bank, leads to an interesting rocky gateway. At the end of the valley is the romantic **Wolfsschlucht*, through which we may descend to the right (way-post) to the valley of the Sure (p. 240). A pleasant détour may be made viâ the *Pavilion*, which commands a good view of Echternach (p. 241).

31½ M. *Mersch* (Hôtel-Restaur. de la Gare; Hôtel Steffen; Weyer; carriage 10 fr. per day), a small town at the confluence of the *Eisch*, the *Mamer*, and the Alzette. The château (17th cent.) contains some fine vaulted apartments.

Excursions. — The **Valley of the Eisch** is characterised by picturesque sandstone formations and fresh green woods. We proceed from Mersch, viâ *Rickingen*, to the (1¼ hr.) château of **Hohlenfels**, perched upon a weather-beaten rock and now occupied by a farmer (small fee). The newer portion of the building dates from the 16th cent.; the remains of the older part include a lofty tower (fine view from the top), with two vaulted chambers. A little higher up lies the poor village of *Hohlenfels* (no inn). On the way to the castle is the figure of a saint, hewn out of the solid rock. — About 1½ M. to the S.E. are the scanty ruins of the nunnery of *Marienthal*, founded in 1237. The adjoining building is occupied by Do-

1 *Abattoir* C.2.	12 *Eglise St. Mathieu* B.C.1.	23 *Monum. de la princesse* A.2.
2 *Athénée, Biblioth. Musée d'Hist. naturelle* B.3.	13 *" St. Michel* C.2.	24 *Palais de Justice* B.C.2.
3 *Bains et lavoirs* B.2.	14 *Chap. St. Quirin* C.4.	25 *Postes et Télégraphes* A.B.3.
4 *Chambre des députés* B.3.	15 *Temple israélite* B.3.	26 *Prisons et dép. de mendicité* C.3.
5 *Douanes* B.2.	16 *Temple protestant* B.3.	27 *Théâtre* B.2.
6 *Ecole de musique* A.2.	17 *Evêché* B.2.	28 *Pont du Chateau* C.2.
7 *Séminaire* B.3.	18 *Hôpital civil* C.2.	
8 *Eglise St. Alphonse* B.2.	19 *Hôtel du Gouvernement* B.3.	
9 *" Notre Dame* B.3.	20 *H. de la maison Royale* B.2.3.	
10 *St. Cunégonde* D.1.2.	21 *H. de ville, Musée Pescatore* B.3.	
11 *" St. Jean* C.3.	22 *Maison curiale* B.3.	

Geograph. Anstalt von Wagner & Debes, Leipzig

minicans. — Following the Eisch towards the S.W. we reach (20 min.) the château of **Ansemburg**, a building of the 17th cent., with a garden in the French style. Opposite is a flight of steps ascending to the old chapel, on a steep wooded slope. A little farther on is the village of *Ansemburg* (Schenten), commanded by the picturesque ivy-clad ruins (partly inhabited) of the old castle, situated on a lofty sandstone rock. Fine view from the top. The best view of the village and old castle is obtained from a meadow beyond the modern château, reached by a bridge over the Eisch. — [From Ansemburg we may proceed through the picturesque *Baumbusch Forest* to (2¼ hrs.) Luxembourg, viâ *Dondelingen* (on the high-road from Säul to Luxembourg viâ Tuntelingen and Bour; see below) and *Kapstal*, in the valley of the Mamer.] — Ascending the course of the Eisch we reach *Bour* and (1 hr.) **Simmern** (*Simon-Wagner*, near the church), properly *Siebenborn*, French *Septfontaines*, with an interesting church and the ruins of a castle, picturesquely situated near the top of a wooded hill. In a side-valley which opens here to the S. lies (1 hr.) *Körich*, with a mediæval church and castle. — We may now return to the N. viâ *Säul* (Gausch) and (2-3 hrs.) *Useldingen*, or we may ascend from Ansemburg by the convent-farm of *Marienthal* to the *Claushof*, and then descend viâ the château of *Schönfels* (Toussaint's Inn) and the valley of the *Mamer* to Mersch (p. 236).

34 M. *Lintgen;* 35½ M. *Lorentzweiler;* 38½ M. *Wolferdange* or *Walferdingen*, with a grand-ducal château; 40½ M. *Dommeldange* or *Dommeldingen*, with large blast-furnaces, also the station for the manufacturing town of *Eich* (opposite). — The train now passes the *Pfaffenthal* (see below), spanned by an old bridge with towers, traverses two viaducts, and enters the central station *(Gare Centrale)* of Luxembourg.

43 M. **Luxembourg.** — **Hotels.** *Hôtel Brasseur (Pl. A, 2), R., L., & A. 2-6, B. 1, déj. 2, D. 2 fr. 60 c., pens. from 8 fr., omn. 60 c.; Hôtel de l'Europe (Pl. B, 2), well spoken of; Hôtel de Cologne (Pl. B, 2); Hôtel de Luxembourg (Pl. C, 2); Hôtel des Nations, Hôtel-Restaur. Clesse, both near the station.

Restaurants. *Faber*, Place d'Armes (Pl. B, 2, 3). — **Cafés.** *Café Italien; Café Metzler; Café de la Place.*

Tramway from the railway-station through the town to the N. side of the Park (Pl. A, 2). — *Photographs* at the book-shops of *Brück* and *Bück*.

Luxembourg, formerly *Lützelburg*, once a fortress of the German Confederation, with 19,000 inhab., is the capital of the grand-duchy of Luxembourg (p. 231). The situation of the town is peculiar and picturesque. The *Oberstadt*, or upper part, is perched upon a rocky table-land, which is bounded on three sides by abrupt precipices, 200 ft. high. At the foot of these flow the *Petrusse* and the *Alzette*, which are bounded by equally-precipitous rocks on the opposite bank. In this narrow ravine lies the busy *Unterstadt* or lower portion of the town, consisting of *Pfaffenthal*, the N., *Clausen*, the E., and *Grund*, the S. suburb, separated by the *Bock* (p. 238). The view of the town, with its variety of mountain and valley, gardens and rocks, groups of trees and huge viaducts, is singularly striking.

The fortifications, which were partly hewn out of the solid rock, were condemned to demolition by the Treaty of London in 1867, and a few only of their oldest parts have been allowed to remain.

The construction of the works gradually progressed during 500 years under various possessors, — Henry IV., Count of Luxembourg, afterwards

German Emp. as Henry VII. (d. 1312), his son John, the blind king of Bohemia (killed at Crécy, 1346), the Burgundians, the Spaniards, the French (whose celebrated engineer Vauban constructed a great part of the fortress), the Austrians, the French again, and finally the German Confederation, by whom it was evacuated in 1866.

From the railway-station (Pl. C, 5), we cross the imposing viaduct spanning the deep valley of the Petrusse, and follow the tramway along the Boulevard du Viaduc to the centre of the town. To the left is the *Place de la Constitution* (Pl. B, 3), affording a beautiful view. In the *Place Guillaume* (3/4 M. from the station) a *Statue of William II.*, King of the Netherlands, by Mercier of Paris, was erected in 1884. — Opposite the monument, to the E., is the former *Government House* (*Palais du Roi* or *Hôtel de la Maison Royale;* Pl. 20, B, 2, 3), a handsome building with two oriel-windows and a long balcony, erected in 1850. The second floor contains an interesting and well arranged collection of Roman, Frankish, and other antiquities (coins, fine Roman glass, etc.), found chiefly in the Roman camp at Dahlheim and in Frankish tombs at Emmeringen and Waldwies (apply to the custodian; entrance by the gate to the left). — The *Hôtel de Ville* (Pl. 21; B, 3), in the Place Guillaume, to the S.W., contains a collection of French (Gudin, Calame, Meissonier, etc.) and Dutch paintings, bequeathed to the town in 1855 by M. J. P. Pescatore (adm. 50 c.). — The Gothic cathedral of *Notre Dame* (Pl. 9; B, 3) has a fine Renaissance portal (1621) and a rococo organ-loft.

The site of the fortifications has been converted into a public *Park* (Pl. A, 3, 2, 1), adjoined by several new streets. Here also is the Gothic *Altersheim*, founded by the Pescatore family. No visitor should omit to walk through the park, past the monument of the Duchess Amélie of Saxe-Weimar, first wife of the late Prince Henry of the Netherlands, by Pètre (Pl. 23), to the terrace to the left of the Eich road (Pl. B, 1), which affords a striking view of the Pfaffenthal. A good view of the town is obtained from the S. height of the Obergrunwald (Pl. C, 1). — A visit to the *Bock*, a precipitous and formerly fortified rock, connected with the town by the Pont du Château, is also recommended. — Of the magnificent castle and gardens of the Spanish Governor Prince Mansfeld (1545-1604), in the suburb of *Clausen* (Pl. D, 1, 2), on the right bank of the Alzette, no vestige is left, except a small portion of the wall and two gateways, into which several Roman sculptures are built. The *Drei Eicheln*, three well-preserved old towers, may also be visited from Clausen (pleasant walk). — The very ancient *Chapel of St. Quirinus* (Pl. 14), in the valley of the Petrusse, hewn in the living rock, contains an altar with old Romanesque sculptures (key in the house next the old well). In Aug. and Sept., the popular *Schobermesse*, a fair established by the blind king John (see above) in the 14th cent., takes place outside the Neuthor, to the N. of the town.

From Luxembourg to Remich, 16 1/2 M., narrow-gauge railway in about 2 hrs. (fares 2 fr., 1 fr. 25 c.). — 2 M. *Hesperingen* (Weydert; Adams-Speyer; Entringer), prettily situated in the narrow valley of the *Alzette;* high

above the village are the ruins of a castle destroyed in 1483. Pleasant walks may be taken to the *Pulvermühlthal* (p. 242), *Kolleschberg*, etc. — 5½ M. *Weiler-la-Tour*, taking its name from an ancient Roman tower. — 7½ M. *Aspelt*, the birthplace of Peter Aichspalt (d. 1320), Archbishop of Mayence. About 2 M. to the N.E., on a hill to the S. of *Dahlheim*, lies the most important of the four Roman camps of Luxembourg, indicated by a pyramid. [The other three camps are the *Titelberg* near Rodingen, to the N.E. of Longwy near the W. frontier, the *Helperknap* near Useldingen (p. 235), and *Alttrier*, usually called *Alttrierschanz*, to the S.E. of Breitweiler, on the road from Dommeldange to Echternach.] Extensive view, reaching to Metz. — The train now follows the picturesque valley of the *Altbach* and approaches the frontier of Lorraine. On a rocky knoll stands the chapel of the *Hermitage du Castel*. — 9½ M. *Altwies* (Hôtel du Luxembourg; de France), connected by a promenade with the saline thermal baths (68° Fahr.) of (10½ M.) *Mondorf* (Grand Chef; Bellevue; Hôtel de l'Europe), which are efficacious in scrofulous, rheumatic, nervous, and bronchial affections. — 16½ M. **Remich** (*Hôtel des Ardennes; Hôtel du Commerce*, both in the town; *Restaurant*, opposite the station), a small town with 2300 inhab., on the sloping bank of the *Moselle*, connected by a bridge with the Prussian shore. About 3½ M. farther up the Moselle is *Schengen*, with an interesting old castle. — Diligence from Remich to *Nennig*, see *Baedeker's Rhine*.

Railway from Luxembourg to *Thionville* and *Metz*, see *Baedeker's Rhine*.

33. From Luxembourg to Wasserbillig viâ Diekirch and Echternach.

52 M. Railway in 3½ hrs. (fares 6 m. 60, 4 m. 50 pf., 3 m.).

The train starts from the Central Station. As far as (19½ M.) *Ettelbrück*, see p. 235. — 22 M. **Diekirch** (**Hôtel-Pension des Ardennes*, R., L., A., & B. 3½, D. 2½, S. 2, pens. 6¼-8¼ fr.; *Hôtel de l'Europe; Maison Rouge; Hôtel du Luxembourg;* baths at *Kohn-Tschiderer's*, near the railway-station), a pleasant little town with 3400 inhab., prettily situated on the left bank of the *Sure* (Ger. *Sauer*), at the foot of the Herrenberg and the Schützenberg. It contains two churches, the older of which dates from the 9th cent.; the *Church of St. Laurence*, an imposing modern building in the Romanesque style, possesses a Pietà by Achtermann. Since the demolition of the old town-walls the town has been surrounded by broad boulevards, planted with trees.

A pleasant walk may be taken hence to the *Hart*, near *Gilsdorf*, on the right bank of the Sure, with the ruins of a Celtic dolmen. In the vicinity are the pretty waterfalls of the *Sasselbach*. — To the N. of Diekirch a road leads viâ the Herrenberg and *Bastendorf* to the ruin of (4 M.) *Brandenburg* (keys at the sexton's), rising from the narrow valley of the *Blees*. To the right of the entrance is a Roman relief. The return-journey is made past the quaint estate of *Kippenhof*, on the Hosingen road.

From Diekirch to Vianden, 8½ M., steam-tramway in 47 min., viâ *Bleesbruck*, *Tandel*, and *Bettel*, in the Our valley. — *Vianden*, see p. 240.

The line proceeds through the broad valley of the Sure, flanked with imposing heights. Numerous sandstone-quarries are passed. — 24½ M. *Bettendorf*, with a château; the old church-tower rests on a Roman substructure containing a few sculptured stones. Old bridge over the Sure. In the vicinity, to the left, is *Moestroff*, once a fortified place, containing a castle long inhabited by General Clé-

ment-Thomas, who was shot by the Communists in Paris in 1871. — 27½ M. *Reisdorf* (Reckinger's Inn, plain), situated at the confluence of the *Weisse Erenz* and the Sure. — 30 M. *Wallendorf* (Dimmer, plain), beautifully situated on the left (Prussian) bank of the Sure, which is crossed at this point by an old bridge. In the neighbourhood is the *Castellberg*, a Roman camp with ditches.

Wallendorf is the usual starting-point for a visit to the **Valley of the Our.** The clear stream of the *Our*, which forms for some distance the boundary between Luxembourg and Prussia, abounds in salmon and other fish. A good road leads along the left bank, viâ *Ammeldingen* and *Gentingen*, to *Roth*, with a well-preserved Templars' Lodge. The castle and old church are situated on a rock rising from the Our. From Roth a path leads upwards through a fir wood to join the high-road descending from *Obersgegen*. From the top of the ascent we obtain a fine view of the town and castle of (7 M.) **Vianden** (**Hôtel de Luxembourg*, on the left bank; **Hôtel des Etrangers*, 'pens.' 5 fr.). The *Castle*, one of the most imposing strongholds in the country, escaped destruction during the wars of Louis XIV., but has been permitted to fall into decay since 1820. The **Chapel*, an elegant decagonal building in the Transition style, was restored in 1849. Other parts of interest are the so-called Nassaubau, the Armoury, the Byzantine Hall, the Hall of the Knights, and the Banqueting Hall, the last with a fine chimney-piece (fee to the custodian). A fine view of the castle may be obtained from the *Belvedere*, situated higher up, or from the opposite bank of the river, at a point somewhat below the picturesque old bridge. Affixed to a house in the vicinity is a memorial-tablet to Victor Hugo, who spent a long period of exile here. — From the foot of the castle of Vianden the road leads along the right bank into another narrow and picturesque valley, passing the church of *St. Rochus*. To the left, on a rocky peak, we see the pilgrimage-chapel of *Bildchen*, the way to which diverges near the entrance to the castle of Vianden; it commands a fine view. We next reach the village of *Bivels*, charmingly situated within a wide bend of the Our; on a steep slope at the entrance of a valley to the right are the ruins of *Falkenstein*, and farther up the valley (1½ hr.), at the top of a sheer precipice of rock, the ruins of the *Stolzenburg* (Inn, in the village). The new road then leads past *Gemünd*, at the confluence of the *Irres* with the Our, to *Eisenbach* (Weyland's Inn), which lies in a wild and rugged valley. At *Rodershausen* we join the road from Hosingen, over the new bridge (view), to the Prussian town of *Dasburg* (accommodation at Binsfeld's, the brewer and at Ballmann's), with a ruined castle and lofty tower. More comfortable night-quarters may be had at the *Hôtel Hippert* in *Hosingen* (p. 234). — The wild but monotonous upper valley of the Our is difficult of access, especially in wet weather. It is therefore preferable to follow the road viâ *Dahnen* (hence with guide or by the detour viâ *Sevenich*) and the *Wehrbusch* to *Ouren* (Dairomont's Inn), picturesquely situated on both banks of the Our, amid imposing rock-scenery. The village-church contains a St. Joseph with the Child Jesus, painted by Rubens for the barons of Giltingen. From Ouren the road ascends, passing the Luxembourg villages of *Weisswampach*, *Holler*, and *Binsfeld*, with an interesting chapel, to *Trois-Vierges* (p. 216). The nearest railway-station is *Burgreuland* (p. 216).

Beyond Wallendorf, before reaching which the Sure makes a sudden bend, the valley contracts. The formation of the rocks here is very fantastic (interesting walk to Echternach.) From the station *Dillingen* we may reach *Befort* (p. 236) through the *Mühlbachthal*. From the station *Grundhof-Neumühle* (p. 236) we see to the right the huge rocks in the valley of the *Schwarze Erenz*; in the neighbourhood is the large *St. Johannishöhle*, an almost inaccessible sandstone-cavern. — 34 M. *Bollendorf*. The pretty village of this name (Hauer's Inn,

pens. from 3½ m.) lies on the left bank of the Sure, on the site of the Roman *Villa Bolluna* (*Hotel-Pension Barreau). It was formerly the country-seat of the Abbots of Echternach, and of late years has been much frequented as a summer-resort. Traces of the Roman occupation still exist in the shape of three bridge-piers, visible only at very low water, a little above the village, and the '*Ara Dianae*', or *Diana-Altar*, in the Niederburg wood, about 1 M. from the village, in the direction of the iron-works of *Weilerbach*. The altar, which is 13 ft. high, bears the following inscription: DEAE. DIANAE. Q. POSTVMIVS. POTENS. V. S.; the reliefs are now scarcely recognisable. A stone dedicated to Mercury, in the hotel-garden, is in better preservation.

The neighbourhood abounds in charming points for excursions, among which may be mentioned the so-called *Schweineställe* or *Schweigestelle* (with a Roman inscription) near the *Schenkweiler Klause;* to the E., *Ferschweiler* with the *Wikingerburg*, said to be a Norman fortress: to the S.E., the rocks of *Ernzerhof* with the *Liborius-Klause*, cut out of the rock (view); in the Prümthal, the village of *Prüm zur Ley*, opposite the ruins of a Templars' lodge. — Herr Barreau affords information as to visiting these points.

38½ M. **Echternach** (*Cerf*, also 'pension'; *Oberhoffer;* Restaur. *Niesen*, at the station), a small town (4200 inhab.), with a well-preserved Benedictine abbey, which was originally founded in 698 and maintained its independence down to 1801. The abbey-church of *St. Willibrord* is a Romanesque edifice of 1017-37, skilfully restored since 1861. The walls of the nave are supported alternately by pillars and columns, as in St. Michael's at Hildesheim and other churches of Lower Saxony. The proportions of the interior are very light and elegant though the colouring is sombre. The crypt is interesting. The old Rathhaus is still known as the *Dingstuhl* (comp. the Scandinavian 'Thing', *i.e.* council). Strangers are admitted on application to the *Casino Garden*, on the Sure, laid out in the taste of the 18th century. — Boat-building is actively carried on in the adjacent *Echternacherbrück.*

Echternach is noted for the singular 'Dancing Procession', which takes place every Whit-Tuesday and is participated in by 12-15,000 persons from the country round. The procession marches from the bridge over the Sure to the old parish church which contains the relics of St. Willibrord (d. 739), and it is said to have been originally undertaken in the 8th cent. to obtain the saint's aid against a kind of St. Vitus's dance that had attacked the cattle of the neighbourhood. — Picturesque walk on the left bank of the Sure, with view of the town and its pretty environs.

Below Echternach the scenery of the Sure valley is graceful rather than grand, with villages nestling among vineyards. — 42 M. *Rosport;* 45 M. *Born.* Adjacent is the village of *Hinkel*, with the much-frequented *Girster-Klause.* — 52 M. **Wasserbillig** (*Reinhard's Inn*, unpretending), the *Bilacus* of the Romans, with an old and very narrow bridge (15th cent.), is situated on the Sure, just above its confluence with the *Moselle.* — About 1 M. higher up, on the left bank, is the old provostry of *Langsur.* — Railway to Luxembourg and Trèves, see p. 242.

34. From Luxembourg to Trèves.

32 M. Railway *(Prussian Government Railway)* in $1^1/_3$-2 hrs. (fares 4 m. 30, 3 m., 1 m. 90 pf.).

The railway to Trèves crosses the huge viaduct over the *Pulvermühlthal* (275 yds. long and 100 ft. high), mentioned at p. 239, and at ($7^1/_2$ M.) *Oetringen* enters the valley of the *Sire*. At the foot of a wooded hill to the left lies the château of *Schrassig*, with the ruined *Heidenbau*. On the right is *Schüttringen*, with a château. About $4^1/_2$ M. to the N. of ($12^1/_2$ M.) *Roodt* lies *Burglinster*, with a château of the 16th cent. and an old chapel. At *Altlinster*, $1^1/_4$ M. farther on, is a mutilated Celtic monument cut out of the rock, popularly known as *De Man an de Frau op der Lei*. The line now runs on the right bank of the Sire. At ($16^1/_2$ M.) *Wecker* the culture of the vine begins. The train crosses the Sire four times, and at (21 M.) *Mertert* (Petry) enters the valley of the Moselle. Beyond ($22^1/_2$ M.) *Wasserbillig* (p. 241), at the junction of the *Sure* and Moselle, the train enters Prussia. — $24^1/_2$ M. *Igel*, where the *Column of Igel, one of the finest Roman monuments on this side of the Alps, 75 ft. high, is visible from the train. We cross the Moselle to (30 M.) *Karthaus*, junction for the lines to Thionville (Ger. Diedenhofen) and to Saarbrücken.

32 M. **Trèves** *(Hôtel de Trèves; Maison Rouge; Luxemburger Hof; Stadt Venedig; Restaurant zum Stern)*, charmingly situated on the Moselle, and interesting on account of its Roman and other antiquities, see *Baedeker's Rhine*.

HOLLAND.

(*Preliminary Information*, see p. xxi.)

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35. From Flushing to Breda.

61 M. Railway in 1¾-3 hrs. (fares 5, 4, 2½ fl.).

The Flushing Route, opened in 1875, has become one of the most popular ways of reaching the Continent from England. Railway from London (Victoria, Holborn Viaduct, or Ludgate Hill Station) to Queenborough in 1¾ hr.; steamer thence to Flushing in 8-9 hours. The steamers are large and comfortable. Through-tickets are issued on this route to all the large towns in Holland, Belgium, Germany, etc. Return-tickets are available for 30 days.

Flushing. — **Hotels.** Hôtel Albion, at the station, R., L., & A 2 fl., B. 60 c., déj. 1¼, D. 2, pens. for a stay of some time 5 fl.; Hôtel-Restaur. het Gouden Lam, at the station, well spoken of; Hôtel du Commerce, in the town, R., L., A., & B. 2, omn. ½ fl.; Hôtel Goes, R., L., & A. 1½ fl., B. 60 c., D. 1 fl. 60, omn. 60 c. — Grand Hôtel des Bains, about 1 M. from the town, a summer-resort for sea-bathing.

Flushing, Dutch *Vlissingen*, a seaport with 11,000 inhab., once strongly fortified, is situated on the S. coast of the island of *Walcheren*, at the mouth of the *Schelde*, which is here nearly 3 M. broad. The quays and docks, near the railway-station, were much extended in 1867-72; a small steamer, the 'Pennybootje', plies between the town and the harbour-station, from which only express trains start. A British vice-consul and a United States consular agent reside at Flushing.

After the Gueux had taken Briel, Flushing was the first Dutch town which raised the standard of liberty (in 1572). Admiral de Ruyter, the greatest naval hero of the Dutch, was born here in 1607 (d. 1676). He was the son of a rope-maker, but his mother, whose name he assumed, was of noble origin. His greatest exploit was the ascent of the Thames with his fleet in 1667, when he demolished fortifications and vessels of war, and threw London into the utmost consternation. A few weeks afterwards, however, peace was declared at Breda, and the achievements of the Admiral were thus terminated. A monument was erected to his memory in 1841 near the harbour. Monuments to the poet *Jacob Bellamy* (1757-86), a native of Flushing, and to the Dutch poetesses *El. Wolff-Becker* and *Agnes Deken* (d. 1804), have also been erected here. The *Church of St. James* dates from the 15th century. The *Hôtel de Ville* contains a collection of local antiquities. A good view of the harbour and the sea is obtained from the embankment in the

Noordzee-Boulevard. Flushing is a favourite sea-bathing resort, and attracts visitors even from Germany. Pretty view of the dunes from behind the Hôtel des Bains (see above).

In 1559 Philip II. embarked at Flushing, never again to return to the Netherlands. He is said to have been accompanied thus far by Prince William of Orange, and to have reproached him with having caused the failure of his plans. The prince pleaded that he had acted in accordance with the wishes of the States, to which the disappointed monarch vehemently replied: '*No los Estados, ma vos, vos!*' — Flushing was also a place of some importance during the Napoleonic wars. It was bombarded and taken by the English fleet under Lord Chatham in 1809, on which occasion upwards of a hundred houses, the handsome town-hall, and two churches, were destroyed. This was the sole and useless result of the English expedition to the island of Walcheren, undertaken by one of the finest British fleets ever equipped, the object of which was the capture of Antwerp.

From Flushing a steamer plies several times daily to *Terneuzen* (p. 10), in 1¼ hr. Steam Tramway to Middelburg, see p. 245.

Opposite Flushing (steamer 5 times a day), on the left bank of the Schelde, lies the village of *Breskens* (Hôtel du Commerce), connected by steam-tramway with *Sluis* (p. 9) and Maldeghem on the Bruges-Ghent line (p. 10).

4 M. **Middelburg** (**Hôtel Nieuwe Doelen; Hôtel de Abdy, Hôtel de Flandre*, in both, R., L., A., & F. 1¾-2½, déj. 1, D. 1¾, omn. ½ fl.; carr. to Domburg 6, Flushing 3, Westcapelle 9 fl.), the capital of the Province of Zeeland, with 16,100 inhab., was the birthplace of Zach. Janssen and Hans Lippershey, the inventors of the telescope (about 1610). The town is connected with Flushing and Veere by means of a canal, on which a steamer plies. The large *Prins Hendriks Dok* was opened in 1876. The oldest and most central parts of the town are the streets known as the 'Korte' and the 'Lange Burgt'. The rustic population of the neighbourhood is best seen on market-day (Thurs.) or during the fair (Sept.).

In the market-place rises the handsome late-Gothic Town Hall, erected in the 16th cent. by one of the *Keldermans*, an artist-family of Malines; the tower, which is 180 ft. high, dates from 1507-13. The florid façade (1512-13) is adorned with 25 statues of counts and countesses of Zeeland and Holland.

Interior. The old 'Vierschaar', or court-room, on the first floor, is lined with fine panelling of the 16th century. — The Municipal Museum ('Oudheidskamer') contains portraits of *Jan* and *Cornelis Evertsen*, two Dutch naval heroes, who fell fighting against the English in 1666, and of other members of the same family; also tankards and banners of the old guilds, carvings, documents, pictures, etc. The wooden Renaissance seats of the magistrates are also preserved here; and among the documents is a charter granted to Middelburg in 1253, by the German king William of Holland, the oldest existing deed in the Dutch language. — The Gothic *Meat Market*, under the town-hall, contains large paintings of oxen adorned with garlands.

The *Zeeuwsch Genootschap der Wetenschappen* (adm. daily except Sat. 10-1 and 3 till dusk; Sun. after 12 noon) possesses an interesting collection of Roman and other antiquities; a portrait of De Ruyter by Ferd. Bol, and various reminiscences of the great

admiral; the earliest telescopes, made by Zach. Janssen and Hans Lippershey (see p. 244); Zeeland coins; maps, plans, and drawings relating to Zeeland ('Zeelandia illustrata'); the finely-carved panelling and furniture of a room in an ancient Zeeland house; and a complete collection of the fauna and flora of Zeeland.

The *Abdy* (abbey; adm. daily 10-12 and 2-5), built in the 12th, 14th, and 15th cent., and restored after a conflagration in 1492, was in 1505 the scene of a brilliant meeting of the knights of the Golden Fleece, and in 1559 was made the seat of a bishop by Pope Pius IV. The interior is now occupied by the Provincial Council. The large hall contains some fine tapestry representing the battles between the maritime provinces and the Spaniards, executed by François Spierinck at Delft and by Jan de Maecht at Middelburg at the end of the 16th century. — The *Nieuwe Kerk*, once the abbey-church, contains the monuments of Jan and Cornelis Evertsen (see p. 244), that of William of Holland (d. 1256), who was elected German emperor in 1250, and that of his brother Floris (d. 1258; erected in 1820); the tower is 280 ft. high. — The town possesses a few picturesque old houses, such as 'De Steenrots', of 1590, and 'De Gouden Zon', of 1635; and in the Langedelft is a restored timber house of the 16th century.

Middelburg is also connected with Flushing by a STEAM TRAMWAY, which runs every 1½-2 hrs., in ½ hr. (fares 25, 20 c.), passing the village of *Souburg*, where Charles V. abdicated in 1556. A statue has been erected here to Philip van Marnix (d. 1598; p. 92), the famous author and statesman, who was lord of the manor.

From Middelburg an omnibus (1 fl.; one-horse carr. 5, two-horse 6 fl.) runs twice daily in 1½ hr. to (10½ M.) **Domburg** *(Bad-Hôtel*, pens. 8-10 fl.; *Schuttershof*, pens. 8-9 fl.; *Villa Marina*, pens. 7½-9½ fl.), a small bathing-place, frequented by Germans, Dutchmen, and Belgians. Pleasant walks in the neighbourhood. — About 5 M. from Domburg lies *Westcapelle*, with extensive dykes (p. 9) and a lighthouse.

On the N. coast of the island of Walcheren, 3½ M. from Middelburg, lies the ancient and decayed town of **Veere** *(Hôtel Roland)*, with a fine Gothic church (partly destroyed), a Gothic baptistery, and numerous quaint old houses. On the façade of the interesting town-hall are statuettes of lords of Veere and their wives; in the interior are some valuable antiquities, including the enamelled and chased 'Goblet of Maximilian' (16th cent.). A drive to Veere, Domburg, and Westcapelle makes a pleasant excursion for one day from Middelburg.

6½ M. *Arnemuiden;* the ancient harbour is now under tillage. The train crosses *Het Sloe*, an arm of the Schelde, by an embankment connecting the islands of Zuid-Beveland and *Walcheren*. 12½ M. *'S Heer-Arendskerke*. The line now traverses a fertile district, where the peasants wear an interesting national costume. Near Goes is the *Wilhelmina Polder*, upwards of 4000 acres in extent.

15½ M. **Goes** *(Hôtel Zoutkeet)*, or *ter Goes*, the capital (6500 inhab.) of the island of *Zuid Beveland*, with valuable archives, and an ancient château of Countess Jacqueline of Bavaria, called the Oosteinde, now an inn. The train commands a view of the lofty Gothic *Church*, consecrated in 1422, with a tower over the centre of the transept. The Court Room in the *Hôtel de Ville* is

fitted up in the Louis XV. style, and contains paintings in grisaille by J. Geeraerts.

19 M. *Biezelinge;* 21 M. *Vlake*, near which is *Kapelle*, with an interesting church; 22½ M. *Kruiningen*, where the *Zuid-Beveland Canal* is crossed; 27 M. *Krabbendyke;* 28½ M. *Rilland-Bath.* To the right rises *Fort Bath* (p. 174). The train now quits the province of Zeeland (p. 173), and crosses the *Kreekerak* (p. 174). an arm of the Schelde now filled up. 34½ M. *Woensdrecht.*

38½ M. **Bergen op Zoom** *(Hof van Holland; Prins van Luyk)*, the capital (10,300 inhab.) of a province which came into possession of the Elector Palatine by marriage in 1722, but reverted to Holland in 1801. The strong fortifications, constructed by Coehorn (d. 1704), the famous Dutch general of engineers, were bombarded and half-destroyed by the French in 1747, and were dismantled in 1867. The *Stadhuis* contains several portraits of Margraves of the province, and a fine chimney-piece of about 1492 (traces of Renaissance influence), formerly preserved in the margraves' palace, which is now used as barracks. The *Church* was enlarged in the 15th cent., but never completed; it fell in 1747 and now possesses two transepts, but no choir. Several Renaissance tombs have been preserved. — A steam-tramway plies from Bergen to *Tholen* (p. 174) in 35 minutes; the church contains several tombs.

42 M. *Wouw.* — 46½ M. *Roosendaal*, the junction for the lines to Rotterdam and Antwerp (R. 16). — 55 M. *Etten-Leur.*

61 M. **Breda,** see p. 375.

36. Rotterdam.

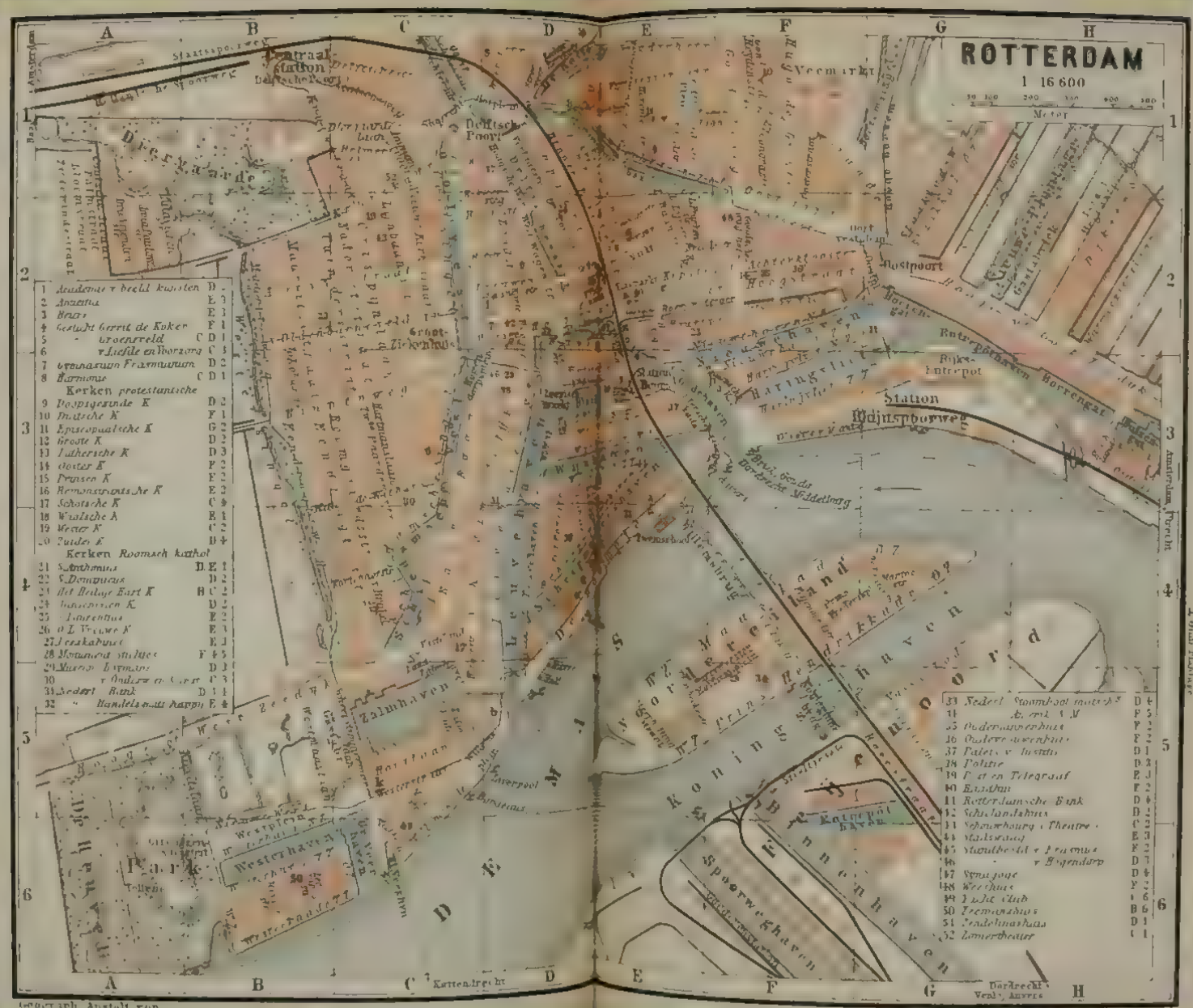
From London to Rotterdam viâ *Harwich* in 13-14 hrs. (sea-passage 8-9 hrs.); fares 26*s.*, 15*s.*; return-tickets, available for two months, 2*l.*, 1*l.* 4*s.* Tickets issued at Liverpool Street Station, and at the chief stations of the Great Eastern Railway at the same fares. Passengers may also book from *any* station on the G.E.R. to Rotterdam at the above fares, on giving 24 hrs. notice to the station-master. Steamer daily in summer, Sundays excepted. Through-tickets to the principal towns of Belgium, Holland, and the Rhineland are also issued by this company.

The steamers of the Netherlands Steamboat Co. ply thrice weekly between London and Rotterdam. These vessels run in connection with the Rhine-steamers of the Netherlands Co., and tickets at very moderate fares may be procured from London to any station on the Rhine as far as Mannheim.

From Hull to Rotterdam 3-4 times weekly, in 20 hrs. (fare 20*s.*). — From Leith to Rotterdam, twice weekly (fare 2*l.* 5*s.*). — Steamboats also ply from *Grimsby*, *Newcastle*, *Liverpool*, *Dublin*, *Belfast*, etc., to Rotterdam.

Railway Stations at Rotterdam. 1. The combined station outside the *Delftsche Poort* (Centraal-station, Pl. B, 1) of the *Staatsspoorweg* and the *Hollandsch Spoorweg*, for the Hague, Leyden, Haarlem, and Amsterdam to the N., and Dordrecht, Venlo, and Antwerp to the S., with another stopping-place, used by most travellers, at the *Exchange* (Station Beurs, Pl. E, 3), near the centre of the town. — 2. *Rhyn Spoorweg Station* (Pl. G, 3), for Gouda, Utrecht (Amsterdam), Arnhem, and Germany.

Hotels. Hôtel de Maas, on the Boompjes on the Maas, with restaurant, R., L., & A. from 2½, B. ¾, D. 2½ fl.; Victoria Hôtel (Pl. b;



Geograph. Anstalt von Wagner & Debes Leipzig

D, 5), in the Willemsplein, with a view of the harbour, R., L., & A. 1½-3, B. ¾, D. 2½ fl.; HÔTEL WEIMAR (Pl. i; F, 3), Spaansche Kade, near the Maas, with view, R. 1½-3 fl., L. 20, A. 25, B. 60 c., D. 2 fl., well spoken of; HÔTEL LEYGRAAF (Pl. k; C, 5), Westplein, near the park, R., L., & A. 1-3 fl., B. 60 c., D. 1¾ fl., well spoken of; GRAND HÔTEL COOMANS, Hoofdsteg 12 (Pl. E, 2), with a café-restaurant, R., L., & A. 1¾-2½ D. 1½ fl., well spoken of; HÔTEL DE FRANCE (Pl. e; E, 2), Hoogstraat 201, R., L., A., & B. 2-5, déj. 1, D. 1¾ fl.; HÔTEL ST. LUCAS (Pl. f; D, 2), Hoogstraat 327, R., L., & A. 1¼-2¼, B. ¾, déj. 1½, D. 2 fl.; HÔTEL DES PAYS-BAS, in the Korte Hoogstraat (Pl. D, 2), R. & L. from 1½, B. ½, D. 1¾ fl., well spoken of; ZUID-HOLLANDSCH HÔTEL, Korte Hoogstraat 27, with a frequented café-restaurant; GR. HÔTEL DU PASSAGE (Pl. c; D, 2), Korte Hoogstraat, with a café-restaurant. — The hotels of Rotterdam are below the standard of those of most towns of the same size.

Cafés and Restaurants. **Stroomberg* (Pl. E, 2), Westnieuwland 26, good cuisine; *Zuid Hollandsch Koffiehuis*, Korte Hoogstraat (Pl. D, 2, 3); *Deinum* (Pl. c, 2), Coolsingel 24; *Grand Café Coomans*. Hoofdsteg 12; *Café du Passage*, with restaurant, in the Arcade (see above); *Poelsche Koffiehuis* (Pl. E, 3), Zuidblaak 2; *Café-Restaurant Fritschy*, Geldersche Kade 30 (Pl. E, 3); *Boneski* (Pl. D, 1), Hofplein 14. — *Restaurant Fritschy*, Maas-Kade, opposite the Willems-Brug (p. 255). — **Beer** at the **Löwenbräu*, Hoogstraat 353. — **Wine** at the *Bodega*, Kolk-Kade.

Cabs. For 1-2 pers. 60 c. per drive, for 3-4 pers. 70 c.; per hour 1 fl. 20 c., each additional hour 1 fl. — From midnight till 6 a.m., per drive 90 c., per hr. 1½ fl. — Each trunk 15 c. — For the drive from any of the railway-stations into the town, with luggage, 1 fl. is generally charged.

Tramways. The chief station is the *Beursplein*, between the Exchange and the Railway Station (Pl. E, 3), whence all the chief lines diverge. — Line to *Kralingen* to the E. of Rotterdam, see p. 175. — STEAM TRAMWAYS ply to *Delfshaven* (½ hr.); to *Schiedam* (½ hr.); and to *Overschie* (20 min.).

Post and Telegraph Office (Pl. 39; E, 3), near the Exchange.

Porters of the *Nederlandsche Maatschappy tot Allgemeene Dienstverrichting* (brown coat and kepi), small articles of baggage 10 c. per ¼ hr., 15 c. per ½ hr.; trunk 20 c.; after 8 p.m. 10 c. extra.

Booksellers. *Van Hengel*. Hoogstraat 385; *H. A. Kramers & Son*, Geldersche Kade 26; *Bazendyk*, Zeevischmarkt 14. — **Art Dealers.** *Oldenzeel*, Leuvehaven 74.

Cigars. *Weinthal & Co.*, Hoogstraat 244. This firm has branches in all the larger towns of Holland.

Money Changers. Several on the Boompjes, and near the Exchange. The rate of exchange for foreign money is more favourable in a large commercial town like this than at the Hague and elsewhere.

Steamboats. Eight times daily to *Delft* in 1½ hr.; once daily to *Nymegen* (p. 370) in 8-10 hrs., to *Arnhem* (p. 357) in 10 hrs.; three or four times to *Briel* in 2 hrs.; eight or ten times to *Dordrecht* (p. 376) in 1½ hr.; twice to *Gouda* (p. 354) in 2½ hrs.; twice to *Bois-le-Duc* in 6 hrs.; once to *Middelburg* in 7 hrs.; to *Antwerp* in 9-10 hrs. daily (see p. 173). Small steamers ply at frequent intervals between the Park (p. 254) and the Rhyn-Spoorweg, affording a good view of the traffic on the Maas. Comp. the Officieele Reisgids voor Nederland.

Theatre. *Schouwburg*, Aert van Nes-Straat, at the corner of the Lynbaanslaan (Pl. C, 2), German opera twice or thrice a week. — *Place des Pays-Bas*, Kruis-Kade 39, a frequented café-concert.

British Consul: *Henry Turing, Esq.*, Boompjes 76. — **United States Consul:** *Walter E. Gardner, Esq.*

English Church (*St. Mary's*), at the E. end of the Haringvliet; services at 11 a.m. and 7 p.m.; chaplain, *Rev. J. Attridge, M. A.*, Glashaven 22. — *Scottish Presbyterian Church*, on the Schotsche Dyk; services at 10.30 a.m. and 6.30 p.m; minister, *Rev. J. J. Brown*.

Principal Attractions: Monument of Erasmus (p. 248); Boyman's Museum (p. 249); the Boompjes and the bridge over the Maas (p. 254); the Zoological Garden (p. 254); the Park (p. 254).

Rotterdam, with 203,500 inhab. (1/4th Rom. Cath., 7000 Jews), the second commercial town in Holland, is situated on the right bank of the *Maas*, near its confluence with the *Rotte*, about 14 M. from the North Sea. The city is intersected by numerous canals, such as the *Leuvehaven*, *Oude Haven*, *Nieuwe Haven*, *Scheepmakershaven*, *Wynhaven*, *Blaak*, *Haringvliet*, etc., all deep enough for the passage of heavily-laden East Indiamen. The average rise of the tide in the Maas is 4½-8 ft. Communication between the different quarters of the town is maintained by means of drawbridges and swing-bridges (see p. xxvi). — The average number of vessels which enter the port is 6000 annually. The most important cargoes are coffee, sugar, tobacco, rice, and spices. Near the harbour are large ship-building yards, tobacco factories, sugar refineries, and distilleries, and also the extensive machine-works of Feyenoord (p. 255).

The *Beurs Station* or *City Railway Station* (Pl. E, 3) lies in the centre of the town, considerably above the level of the streets, and is reached by flights of steps. The Antwerp and Amsterdam lines are connected with each other by a lofty iron viaduct, 1 M. long, carried across the town. The viaduct, a triumph of engineering skill, has a double line of rails, and is supported by cast-iron piles, between every two or three of which stands one of solid masonry. The average span of the arches is 50 ft.

Opposite the railway-station is the **Exchange** (Pl. 3; E, 3), designed by *Van der Werff* and built of sandstone in 1722, enclosing a spacious court, flanked by colonnades, and covered with glass. The exterior is of very simple construction. Business-hour 1 p.m. — The tower of the Exchange contains a fine set of chimes.

To the W. of the Exchange is the large *Post and Telegraph Office* (Pl. 39; E, 3). Farther on, in the direction of Boymans' Museum (p. 249), at the W. extremity of the busy Noord-Blaak, rises the *Fish Market* (Pl. D, 3), built in 1882 and adorned with bronze reliefs after engravings by Artus Quellinus. — At No. 74 in the Leuvehaven, which diverges to the S. farther on, is Oldenzeel's art-emporium (p. 247), with a permanent *Art-Exhibition* (adm. 25 c.), in an old patrician house, beautifully adorned in the rococo style.

The Groote Markt (Pl. D, E, 2), the greater part of which is constructed on vaulting over a canal, is embellished with a bronze statue of the illustrious **Erasmus of Rotterdam** (Pl. 45), properly *Gerrit Gerritsz*, who was born at Rotterdam in 1467, and died at Bâle in 1536. The monument was erected in 1622, and bears long Dutch and Latin inscriptions added in 1677. It is attributed to *Hendrik de Keyser*.

To the N. of the market is the Hoogstraat, or high street, one of the busiest streets in Rotterdam, situated on an embankment which was originally built to protect the town from inundations. The *Wyde Kerkstraat*, which leads hence to the church of St. Lawrence, contains the house in which Erasmus was born (No. 3),

adorned with a small statue, and bearing the inscription: '*Haec est parva domus, magnus qua natus Erasmus*'.

The **Church of St. Lawrence** (*Groote Kerk*, Pl. 12; D, 2), a Gothic brick edifice, consecrated in 1477, with a choir of 1487, recently restored, will not bear comparison with the magnificent Gothic edifices of Belgium and Germany.

Interior. — (The sacristan, who is to be found on the S. side of the church, receives 25 c. from each visitor; for the ascent of the tower 50 c. additional for one pers., or 75 c. for two persons.) — Like most Dutch churches, St. Lawrence is disfigured internally by the wooden stalls and pews. The chief objects of interest are the marble monuments of vice-admiral *Witte Corneliszoon de Witt* (d. 1658), vice-admiral *Kortenaer* (d. 1665), by Rombout Verhulst (1669), contre-admiral *Van Brakel* (d. 1690), and other Dutch naval heroes, bearing long Latin or old Dutch inscriptions. The armorial bearings in this, as in almost all the other churches in Holland, were destroyed by the French republicans. The brazen screen which separates the choir from the nave dates from 1711-15. Organ recital every alternate Frid. at 2.30 p.m. (free); at other times the organist may be engaged to play for an hour, and to show the internal mechanism, for a fee of 10 fl.

The *Tower*, 210 ft. in height (326 steps), consisting of three broad and tapering stories, rises from the façade of the church. It formerly terminated in a wooden spire, which was removed in 1645, and replaced by a flat roof; and in 1651-55 it was disfigured by the construction of a massive support, extending across the entire façade. The view from the summit embraces the whole town with its canals and lofty railway-viaduct, the river, the canals, and other expanses of water in the surrounding country, country-houses, windmills, perfectly straight avenues, and perfectly flat green pastures and fields. The towers of Briel, Schiedam, Delft, the Hague, Leyden, Gouda, and Dordrecht are all visible in clear weather.

A little to the E., in the Kaasmarkt, is the *Stadhuis*, or town-hall (Pl. 40; E, 2), a large modern building with an Ionic portico; its back looks towards the Hoogstraat. — In the neighbouring Nieuwe Markt (Pl. E, 2) a handsome *Fountain* adorned with sculptures, commemorating the tercentenary of the establishment of Dutch independence (1572; see p. xxxi) in 1872, was erected in 1874.

To the W. the Hoogstraat ends in the Korte Hoogstraat (Pl. D, 2), which contains several popular cafés (p. 247) and the *Passage*, a tasteful arcade in the Renaissance style, built in 1878-79 from the plans of J. C. van Wyk. The other end of the Passage is near the Hogendorp's Plein (p. 254).

***Boymans' Museum** (Pl. 29; D, 3), a collection of pictures, chiefly by Dutch masters, which became the property of the town in 1847, although inferior to the galleries of the Hague and Amsterdam, is well worthy of a visit. The original repository, the 'Schielandhuis' built by *Jacob Lois* in 1663, was burned down in 1864, and upwards of 300 pictures, besides numerous drawings and engravings, were destroyed; while the 163 which were saved were all more or less injured. The building was re-erected in 1864-67, and the collection has since been extended by purchase and gift to 350 pictures. Admission 5 c. on Sundays, 11-4, and Wednesdays, 10-4 o'clock; 25 c. on Tuesdays, Thursdays, Fridays, and Saturdays, 10-4 o'clock, at other hours and on Mon. 50 c. Catalogue in Dutch

50, in French 75 cents. The names of the painters are affixed to the frames of the pictures.

Ground Floor. On the left are three rooms containing *Drawings*, of which the Museum possesses upwards of two thousand. A few of the finest (e.g. *Rubens*, Crucifixion) are exhibited under glass on the walls; the others are shown on Tuesdays, Thursdays, and Saturdays, from 10 to 4 o'clock, for a fee of 25 cents.

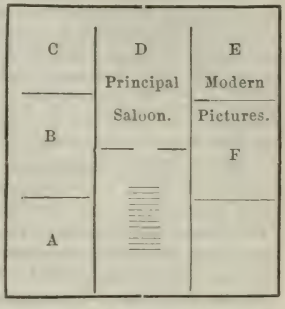
In the room to the right of the vestibule: 250. *Pieneman*, King William III.; 29. *Bisschop*, Prince Henry of the Netherlands; *P. Joselin de Jong*, Rochussen the painter; portraits of several burgomasters of Rotterdam. — The ground-floor also contains the *Archives* of the city (entrance in Boymansstraat); a collection of books, engravings, and drawings, relating to Rotterdam and its history; and the *City Library* (50,000 vols.). For admission apply to the librarian, 11-3 o'clock.

Upper Floor. The hall at the top of the staircase contains portraits by *Netscher* (223), *Simon de Vos* (356-358), *Barth. van der Helst* (112, 113), *Mich. Mierevelt* (191), etc., two landscapes by *Adam Pynacker* (261, 262), and Landscape with cattle, by *Jacob van Ruysdael* (275). — On the landing: 71. *Dirk van Deelen*, Castle-yard.

Room A. No. 216. *Jan Mytens*, Portrait of Grand Pensionary Cats and his cousin Cornelia Baars; 380. *Ad. Willaerts*, Mouth of the Maas at Briel (1633); 45, 46. *P. Brueghel the Elder*, Village-scenes; 190. *Mich. Mierevelt* (p. 257), Portrait of Oldenbarneveld; 197. *N. Molenaer*, Bleaching-field; 96. *H. Goltzius*, Juno receiving from Mercury the eyes of Argus; 73. *J. C. Drooch Sloot*, Peasants dancing; 30. *G. C. Bleeker*, Saul on the road to Damascus; 365. *A. de Vries*, Burgomaster Vroesen; 179. *J. Martsen the Younger*, Cavalry skirmish; 257. *J. Pool*, Portrait of the artist's wife, Rachel Ruysch the artist; 308. *H. Saftleven*, Peasant-interior; 305. *Pieter van Slingeland*, Portrait of Joh. van Crombrugge (1677); 196. *Jan M. Molenaer*, Rustic merry-making (1642); 195. *J. M. Molenaer*, Merry company; 337. *A. van de Venne*, Prince Frederick Henry of Orange (1635); 93. *N. van Gelder*, Dead poultry; No number, *C. Saftleven*, Satirical allegory of the legal profession; 254. *Egbert van der Poel*, Conflagration by night. Above, 83-86. *C. W. Eversdyck* (of Goes, beginning of 17th cent.), Corporation-pictures, of little interest, from the town of Goes.

Room B. Above the door: 409. *Unknown Master*, Fragment of the Seven Works of Mercy (1580). — *399. *Unknown Master* of the 16th cent., Portrait; 301. *J. van Schooreel*, Portrait; 74. *Alb. Dürer* (?), Portrait of Erasmus, freely retouched; 396. *Unknown Artist*, Portrait of Erasmus. — 115. *Barth. van der Helst*, Portrait (1669; largely retouched); 56. *Phil. de Champaigne*, Portraits of two artists (1654); *W. C. Heda*, Still-life; *78. *Gerbrand van den Eeckhout*, Ruth and Boaz; *Jordaens*, 135. Adoration of the Kings, 136, Bearing

of the Cross; 20. *N. Berchem*, Cave; 389. *Thomas Wyck*, Interior, with a woman and children (the light and shade are somewhat exaggerated but otherwise the work is ably executed); *Pieter Claesz*, Still-life; 323. *A. van den Tempel*, Portraits (1671); *182. *Jan van der Meer the Elder* of Haarlem, View of the village of Noordwyk; 202. *Paul Moreelse*, Vertumnus and Pomona. — 124. *G. Honthorst*, Soldier lighting his pipe; No number, *Arent Arentsz*, Rhenish landscape; 360. *S. Francken*, Horsemen plundering a village; 75. *A. van Dyck* (?), Group of saints, a sketch; 158. *Pieter Lastman* (Rembrandt's teacher), Flight into Egypt (1608), probably painted in Italy, where the artist attached himself to Elshaimer; 424. *Albano* (more probably Flemish School), Children dancing; 76. *A. van Dyck* (?), Sketch for the large portrait-group of Charles I. and his family at Windsor, in a remarkably easy and spirited style; above, 306. *F. Snyders*, Boar-hunt; 359. *F. Francken*, Dancers; 332. *Esaias van de Velde*, Skirmish by night; 353. *J. J. van Vliet (Rembrandt?)*, Old man; 82. *Allart van Everdingen*, Cascade; 252. *D. van der Plaes*, Admiral Tromp; No number, *M. J. van Mierevelt*, Family group; 105. *J. van der Hagen*, Landscape with the Good Samaritan; 132, 133. *F. de Hulst*, Landscapes; No number, *H. G. Pot*, Love scene; 70. *D. van Deelen*, Musical party; 57. *J. de Cool*, Regent-piece from Rotterdam; 317. *A. Stork*, Dutch harbour in winter; 345. *Hend. Verschuringh*, Blacksmith; 388. *Jan Wouverman*, Landscape; 387. *Ph. Wouverman*, Cavalier; 116. *W. de Heusch*, Italian landscape; *35. *F. Bol*, Portrait; 324. *Tilborgh*, Flemish family-group. — *333. *Esaias van de Velde*, Man on horseback (13 in. in height).



'This little figure, with its back turned to us, seated squarely and easily on a dun horse with flowing mane and tail, has all the effect of life-size, and looks almost like an equestrian statue'. — *Vosmaer*.

Room C. On the right wall are a number of works by *Jacob Gerritsz Cuyp* and his son *Albert*. By the former, 60. Portrait, 58. Group of children, 59. Portrait; by the latter, 64. (?) Dead hare, *67. River-scene by evening-light, 68. Eating mussels, *61. (?) Two grey horses, 65. (?) Poultry. — 63. *A. Coosemans*, Fruit; 163. *Jan Livens*, St. Peter; 1. *W. van Aelst*, Flowers.

*268. *Rembrandt*, 'De Eendracht van 't land' (union of the country), an allegorical painting, not very intelligible in its details, and probably executed in 1648, the year of the Peace of Westphalia, which Dutch poets and painters were never tired of celebrating. Though merely a study in brown monochrome, probably

meant as a sketch for a larger work, and unfinished, it is remarkably effective.

The foreground and part of the middle distance represent the interior of a fortress. In the centre is a lion couchant, bound by two chains, one of which is attached to a wall on the right, bearing the arms of Amsterdam with the words 'Soli Deo Gloria', while the other is fastened to the seat of Justice, who is represented in an attitude of supplication on the left. The lion raises its head defiantly and places his paws on a bundle of arrows, the emblem of the United Provinces, the shields of which surround him. The foreground is occupied by knights arming themselves to battle for the republic, while the guns on the ramparts are seen firing on the enemy, who retreats in wild confusion.

Above, *283. *Saenredam*, Church of the Virgin at Utrecht. Farther on, 95. *J. van Goyen*, Landscape; *149. *Salomon Koninck*, Gold-weigher; 77. *G. van den Eeckhout*, Portrait of a child. — *277. *Jacob van Ruysdael*, Cornfield in sunshine, a very beautiful landscape, evidently influenced by Rembrandt; 246. *A. van Ostade*, Old man in his study; 221. *Aart van der Neer*, Moonlight-scene; 258. *W. de Poorter*, Transitoriness (an allegory); *21. *Job Berck-Heyde*, Old Exchange at Amsterdam; 368. *J. B. Weenix*, The sleeping Tobias; 384. *Em. de Witte*, Fishwife at Amsterdam; *278. *Jacob van Ruysdael*, Sandy road under trees; 185. *Gabriel Metsu*, Pastor in his study; 366. *A. de Vries*, Portrait; 279. *Jacob van Ruysdael*, Old Fishmarket at Amsterdam, the figures by *Jan van Battum;* 183. *Jan van der Meer*, Landscape with sheep; 139. *Keirinckx*, Landscape; 175. *C. de Man*, Party of peasants; No number, *Palamedesz*, Family group. — 352. *Hendrik van Vliet*, Interior of a church; 170. *Nic. Maes*, Gentleman, lady, and child; 44. *R. Brakenburg*, Peasant wedding; 169. *D. Maes*, Camp; 104. *J. Hackaert*, Landscape.

Room D. (principal room). To the right: 304. *D. Seghers*, Flowers; *109. *Jan Davidsz de Heem*, Fruit; *117. *Hobbema*, Landscape; 28. *A. van Beyeren*, Fish; 193. *Mignon*, Flowers; 171, 172. *N. Maes*, Portraits of Maerten Nieupoort and his wife; *36. *F. Bol*, Portrait of a boy; *150. *Phil. de Koninck*, Landscape; 280. *Rachael Ruysch*, Flowers; No number, *A. van Ostade*, Old Man laughing; 342. *L. Verschuier*, The Maas at Rotterdam.

*334. *A. van de Velde*, The farrier, one of his earliest works (1658); No number, *P. Moreelse*, Portrait; 26. *Berghen*, Landscape; 372. *A. van der Werff*, Entombment; 338. *Adr. Verboom*, Evening-scene, with sportsmen resting; 107. *A. Hanneman*, Grand Pensionary Jan de Witt; *88. *Karel Fabritius*, Portrait, formerly attributed to Rembrandt, of whom it would not be unworthy; 335. *A. van de Velde*, Pasture (painted in the same year as No. 334); 231. *Jacob Ochtervelt*, Gentleman offering an oyster to a young lady; 285, 286. *D. van Santvoort*, Shepherd and shepherdess; 248. *A. Palamedesz*, Aristocratic company; 276. *Sal. van Ruysdael*, River-scene near Dordrecht, with barges and cattle, the atmosphere wonderfully transparent; 206. *Fred. de Moucheron*, Mountain-scene; 54,

55. *Corn. Janszoon van Keulen*, Portraits of a man and woman; 121. *Melchior d'Hondecoeter*, Dead poultry.

22. *Gerrit Berck-Heyde*, View of Cologne, with St. Cunibert's in the foreground, and the Bayenthurm behind, the cathedral not being included; 41. *Jan Both*, Italian scene; 386. *Phil. Wouverman*, Scene of plundering, in the background a burning village; 247. *I. van Ostade*, Travellers in front of an inn; *114. *B. van der Helst*, Lady and gentleman in a park (landscape by *A. van Everdingen*). — *118. *Hobbema*, Landscape.

Small, but charming: by the side of a pond in which two men are fishing, stands a cottage shaded by lofty trees; to the left a road on which two travellers are approaching; foreground in shade, with the surface of the water most effectively handled.

312. *Jan Steen*, Feast of St. Nicholas, a merry family-group of seven persons; 336. *W. van de Velde the Younger*, Port of Texel; 140. *Jan van Kessel*, Environs of Amsterdam; 199. *P. Molyn the Elder*, Landscape; 111. *Barth. van der Helst*, Portrait of a pastor (1638); 151. *J. Koning*, Herdboy with cattle. — *106. *Frans Hals*, Portrait of a man; 165. *Jan Lingelbach*, Italian landscape.

414. *F. Hals the Younger*, Quack. 313. *Jan Steen*, Stone-operation: a stone being cut out of the head of a boorish peasant by a doctor, to the great amusement of the bystanders ('le malade imaginaire'); 141. *J. van Kessel*, View of Amsterdam. Above, 6. *Bakhuysen*, Large sea-piece; 15. *Jan Beerstraten*, Old town-hall of Amsterdam, with figures by *J. Lingelbach;* No number, *Th. de Keyser*, Portrait; *369. *Weenix*, Dead swan; 377. *P. van der Werff*, Portrait of himself; 263. *Pynacker*, Lake in a rocky landscape; 81. *A. van Everdingen*, Landscape with waterfall; 222. *Eglon van der Neer*, Lady and gentleman; 392. *Zeeman*, Calm sea; *90. *Govert Flinck*, Woman sitting under a tree giving her hand to a man standing in front of her, one of the master's finest works, belonging to the period when he was a close adherent of Rembrandt (1646).

Rooms E. and F. contain the Modern Pictures. Room E.: 327. *Cornelis Troost*, 'Chambre d'accouchée' in Holland; 428. *Greuze*(?), Mother and child, a sketch; 382. *J. de Wit*, Allegory; 230. *G. van Nymegen*, Landscape; 155, 156, 157. *Langendyk*, Camp, Cavalry combat, Death of the General; 427. *Desgoffes*, Still-life; 147. *Koekkoek*, Winter landscape. — Room F.: 142. *Klinkenberg*, The Vyverberg at the Hague; 326. *H. A. van Trigt*, The last days of Erasmus; 311. *Corn. Springer*, Town Hall at Naarden; *Ary Scheffer* (p. 377), 288. Count Eberhard of Wurtemberg cutting the table-cloth between himself and his son, 289. Count Eberhard by the dead body of his son who had fallen while fighting bravely in battle (after Uhland); 349. *Verveer*, The young smoker; No number, *Wally Moes*, Two village boys; 351. *Verveer*, Katwyk aan Zee; No number, *Artz*, On the shore; 271. *Roelofs*, Landscape; No number, *Rochussen*, Fight; No number, *Therese Schwarze*, Orphans; 40. *Bosboom*, Interior of the Groote Kerk in Alkmaar; 184. *Mesdag*,

Sea-piece; *181. *Mauve*, Pasturage; No number, **Mesdag*, Stormy sea; 272. *Roosenboom*, Rose-bush.

The HOGENDORP'S PLEIN (Pl. C, D, 3), at the back of the Museum, is adorned with the statue of *Gysbert Karel van Hogendorp* (Pl. 46; 1762-1834), the 'promoter of free trade', and the 'founder of the Dutch constitution', by *Geefs* (comp. p. 275). — In the COOLSINGEL are the handsome *Hospital* (Pl. C, 2) and the *Theatre* (Pl. 43; C, 2). In the Coolvest, opposite the hospital, is the new *Gymnasium Erasmianum* (Pl. 7; D; 2), with a handsome group of sculpture in the pediment.

The **English Church** (Pl. 11; G, 2), at the E. end of the Haringvliet (Pl. F, 2), was originally built by the great Duke of Marlborough during his command in the Netherlands, and has been used as a barrack, a hospital, a store-house, and an armoury. Over the entrance, below the English royal arms, are the arms of the Duke of Marlborough.

On the N. side of the town, outside the *Delft Gate* (Pl. C, D, 1), the only one of the old city-gates which is still standing, is situated the **Zoological Garden** (*Diergaarde;* Pl. A, B, 1; admission 50 c.), tastefully laid out (restaurant). The beasts of prey are fed in summer at 7 p.m., and after 1st Sept. at 2.30 p.m.

An important new quarter has recently sprung up on the W. side of the town. Along the river in this neighbourhood stretch the *Willem's Plein* and the *Willem's Kade* (Pl. D, C, 5, 6). At the W. extremity of the latter, in the old building of the Royal Dutch Yacht Club (Pl. 25), is the *Ethnographical and Maritime Museum*, containing curiosities from the East Indies, Africa, and Brazil, and a collection of objects connected with navigation from the 17th cent. onwards (open daily, except Thurs., 10-4; adm. 25 c., Sun. and holidays 10 c.). — On the other side of the Veerhaven stands the *Zeemanshuis* (Pl. 50; B, 6). — The tasteful new building of the *Yacht Club* is on the other side of the Maas.

The ***Park** (Pl. A, B, 6), which extends to the W. along the bank of the Maas, affords a pleasant promenade. It is embellished with groups of trees, grassy expanses, and fish-ponds, while here and there it commands a view of the busy scene on the river. In summer a military band plays here at the *Officieren-Societeit* on Sun. afternoon and evening and on Wed. evening (strangers admitted on introduction, obtainable from the chief hotel-keepers, etc.). In the middle of the park rises a marble statue by Strackée of the popular patriotic poet, *Hendrik Tollens* (d. 1856), erected in 1860.

The ***Boompjes** (Pl. D, E, 4), a handsome quay, which derives its name from the trees planted upon it, extends for upwards of 1 M. along the bank of the Maas, and is far more attractive than such localities usually are. Upwards of 100 steamboats start here for the neighbouring Dutch towns, the Rhine, England, France, Russia, and the Mediterranean. Visitors may usually

enter and inspect the vessels without objection, provided they do not get in the way of the work in hand.

At the upper end of the Boompjes the river is crossed by two **Bridges** (Pl. E, F, 4): the *Railway Bridge*, opened for traffic in 1877, which rests on four buttresses, or on nine, if those on the island of *Noordereiland*, opposite Rotterdam, be included; and the *Willems-Brug* for carriages and foot-passengers, opened in 1878, 930 yds. long, and also resting on four buttresses.

The *Café Fritschy*, on the Noordereiland, at the S. end of the last-named bridge, commands a fine view of Rotterdam. The middle of the Noordereiland is occupied by the *Burgemeester-Hoffmann-Plein* (Pl. F, 4, 5), embellished with a monument to *Stieltjes* (d. 1878), the engineer who planned the harbour-works on the left bank, necessitated by the discovery that the new bridges interfered seriously with the shipping on the Maas. The principal feature of the works is the large **Konings-Haven** (Pl. F, G, 5, 4), adjoining which is the wharf of the emigrant ships of the Dutch-American Steamboat Co. (Pl. 34; visitors admitted; fee). Railway and road are conducted across the harbour on drawbridges, through the openings of which the largest vessels can pass.

Beyond the Koningshaven lies the island of *Feyenoord*, on the S.W. side of which are two other harbours. Passing the warehouses of the Dutch-American Steamboat Co. we reach the gate and drawbridge of the **Binnen-Haven** (Pl. F, G, 5, 6), which is about 1000 yds. long. Farther on is another drawbridge, affording a view of the **Spoorweg-Haven** (Pl. F, 6), which is 1300 yds. long and flanked with rows of warehouses. Both of these harbours are accessible to the largest ships. We may now return to the Boompjes by one of the small steamers which start here every 20-30 min. (fare 5 c.).

On the E. side of Feyenoord are the extensive machine works and wharf of the *Nederlandsche Stoomboot Maatschappy*, employing more than 1000 workmen.

37. From Rotterdam to the Hague, Leyden, Haarlem, and Amsterdam.

Railway (*'Hollandsche Spoorweg'*; stations, see p. 246) from Rotterdam to (52½ M.) Amsterdam in 2-2¾ hrs. (fares 3 fl. 75, 2 fl. 85, 1 fl. 85 c.). Luggage extra. Passengers are cautioned against leaning out at the windows, as the carriages pass close to the railings of the numerous bridges.

Flat pastures, numerous windmills, straight canals, and occasionally a few plantations and thriving farm-houses are the principal features of the country. On the left, immediately after the station is quitted, lies *Delfshaven* on the Meuse, with 11,500 inhab., the birthplace of the naval hero Piet Hein (p. 257), the capturer of the Spanish 'silver fleet' in 1628, to whom a statue was erected here in 1870.

3 M. **Schiedam** *(Hulsinga)*, a town on the *Schie*, with 26,000

inhab., is celebrated for its 'Hollands' and 'Geneva' (so called from the *Jenever*, or juniper-berry with which it is flavoured), of which there are upwards of 220 distilleries. About 30,000 pigs are annually fattened on the refuse of the grain used in the process. Tramway to Rotterdam, see p. 247. — Omnibus from Schiedam six times daily to the (6 M.) small town of *Vlaardingen*, the principal Dutch depôt of the 'great fishery', as the herring, cod, and haddock fishery is called by the natives.

9½ M. **Delft.** — **Hotels.** Hôtel Lubrechts, Groote Markt 9, indifferent, R., L., & A. 2 fl.; Heerenlogement, near the Hague Gate. — *Restaurant Herman, de Bolk*, opposite the station.

Tramway from the Rotterdam Gate (Pl. B, C, 6) to the Hague Gate (Pl. A, 1) and viâ *Ryswyk* to (20 min.) the Hague (see p. 260).

Steamer to Rotterdam eight times daily in 1½ hr. (fare 30 c.).

Delft, an old-fashioned town of 28,000 inhab. (⅓ Rom. Cath.), with remarkably clean canals bordered with lime-trees, is situated on the *Schie*, which flows into the Maas at Delfshaven. The town was almost totally destroyed by fire in 1536, and in 1654 it was seriously damaged by the explosion of a powder-magazine; but it still possesses numerous interesting buildings of the 16-17th cent., especially at the Wynhaven, and in the Koornmarkt and Voorstraat. Delft was the birthplace of *Hugo de Groot* (*Grotius;* 1583-1645), the statesman and scholar (tomb and monument, see p. 257). In the 17th and 18th cent. the pottery and porcelain of Delft were celebrated throughout Europe, but this industry afterwards fell into decay and was not revived till quite lately. Visitors are admitted to the manufactory of *Messrs. Joost Thooft & Labouchère*, on Sat., 2-5 p.m., on previous written application.

On leaving the railway-station (Pl. A, 5) we observe the tower of the Nieuwe Kerk. We turn to the left, cross the *Singel-Gracht*, and then walk along the canal till we reach an intersecting canal, the *Oude Delft*, which traverses the town from N. to S. On the left bank of the latter is the *Gemeenlandshuis van Delfsland* (Pl. 1), with a Gothic façade of the beginning of the 16th cent., in sandstone.

A melancholy celebrity attaches to the *Prinsenhof* (Pl. 10), or palace, also on the Oude Delft, as the scene of the death of William of Orange, the Silent, the founder of Dutch independence, who was assassinated here on 10th July, 1584 (see p. 270). The palace was long used as a barrack, but is now restored and fitted up as a William of Orange Museum (open daily, 10-5, free).

By passing through the door opposite the Oude Kerk, marked 'Gymnasium Publicum', and crossing the court, we reach the spot where the tragedy took place, on the first floor, to the right by the staircase. It is marked by an inscription. The murderer, a Burgundian named *Balthasar Gerhard*, who was prompted by a desire to gain the price set upon the hero's head by Alexander Farnese, took up his position in front of the spot thus indicated, and when he discharged his pistol was quite close to his victim, who was descending the staircase with his friends. The marks left by the fatal bullet are still pointed out.

Opposite the Prinsenhof, on the site of an earlier church, is

…ograph. Anstalt von Wagner & Debes, Leipzig.

situated the Gothic *Oude Kerk* (Pl. 4), erected in the 15th cent., with a somewhat leaning tower, and wooden vaulting of 1574.

It contains the monument of *Admiral Maarten Tromp* (d. 1653), the victor in thirty-two naval battles, the last of which, fought against the English, and the occasion of his death, is represented on the monument. After defeating the English fleet under Blake near the 'Dunes', he caused a broom to be hoisted to his masthead, to signify that he had swept the channel clear of his enemies. *Piet Hein* (d. 1629), the admiral of the Indian Company, who in 1628 captured the Spanish 'silver fleet', with its precious freight valued at 12 million florins, also has a monument in this church. A monument with a medallion-figure marks the tomb of the naturalist *Leeuwenhoek* (d. 1723). Another interesting monument is that of a daughter of Philip van Marnix (p. 245), erected in 1655, and restored in 1856. The pulpit, dating from the middle of the 16th cent., resembles that at the Hague (p. 271). — The sacristan (15 c.) resides opposite the N. transept.

The choir of the *Nieuwe Kerk* (Pl. 3; C, 4) in the Groote Markt, another Gothic edifice, built in 1412-76, contains a magnificent **Monument*, begun in 1616 by *Hendrik de Keyser* and finished by his eldest son *Pieter*, to the memory of *William of Orange*. Sacristan, Groote Markt 79 (15 c.).

The effigy of the prince in marble lies on a black marble sarcophagus, beneath a canopy supported by four clustered pillars and six isolated columns, all likewise of marble. In the niches of the pillars stand four allegorical figures: Liberty is represented with a sceptre, a cap of liberty, and the motto, '*Je maintiendrai piété et justice*'; Justice with her scales, beside which is inscribed William's favourite motto, '*Saevis tranquillus in undis*'; Prudence, with a twig of thorn in her hand; Religion, with the Bible in one hand, and a miniature church in the other, whilst her foot rests on a corner-stone emblematical of Christ. At the head of the statue is placed a second statue in bronze, representing the prince in full military accoutrement, while at the feet is a bronze figure of Fame, with outspread wings, 6 ft. in height, resting on the ground on the point of the left foot only. The dog, on which, in mediæval fashion, the feet of the recumbent figure rest, is placed there in memory of the prince's favourite dog, which was the means of saving his life in 1572 when he was attacked at night by two Spanish assassins in his camp at Malines. The inscription, on the canopy, is pointed out by weeping genii. The pillars are surmounted by obelisks. Beneath the same stone the prince's wife and his son *Prince Maurice* (b. 1567, d. 1625) also repose. The church afterwards became the burial-place of all the princes of the House of Orange, down to the present day. Another simple monument marks the tomb of *Hugo Grotius* (p. 256, 374).

In the market-place, in front of the church, is a bronze *Statue of Hugo Grotius* (p. 256), by Strackée, erected in 1886. — The handsome Stadhuis (Pl. 12), on the W. side of the market-place, restored by *H. de Keyser* after a fire in 1618, with a Gothic belfry, contains a few good pictures.

Of special interest are the paintings of *Michiel Janszoon van Mierevelt* (Delft, 1567-1641), the first of the great Dutch portrait-painters. A room on the ground-floor contains a large corporation-piece (arquebusiers) by him, depicting 36 persons, with faces full of life and energy, but inartistically grouped; also a corporation-piece of 31 gesticulating figures by *J. W. Delph*, 1592; and others by *Rochus Delff*, *Jacob Delff* (1648), etc. — In a room on the first floor are portraits of the princes William I., Maurice, Philip William, and Frederick Henry of Orange, Counts William Lewis and Ernest Casimir of Nassau, Frederick V. of the Palatinate (p. 333), and Hugo Grotius, all by Mierevelt. There is also some tapestry by *Maximilian van der Vucht* (about 1610).

Two doors beyond the *Synagogue* (narrow passage; ring) stands the *Town Hospital* (*Liefdadig Inrichting;* Pl. 7, C 5). The latter contains four anatomical pictures (comp. p. liii), including one of the earliest paintings of the kind, executed together by the two *Mierevelts* in 1617; the three other pictures are of later date.

The *Polytechnic School* (Pl. 8; B, 5), on the Oude Delft (p. 256), is attended by about 300 students.

The Oude Delft is terminated towards the N. by the *Hague Gate* and on the S. by the *Rotterdam Gate*. Near the latter, to the left, rises the *Arsenal* (Pl. B, 5), a large, gloomy building, partly surrounded by water, and adorned with the arms of the old Dutch Republic. It was originally a warehouse of the E. India Company.

The Railway journey from Delft to the Hague occupies 1/4 hr. only. At stat. *Ryswyk* the celebrated peace between England, France, Holland, Germany, and Spain was concluded in 1697. The palace of the Prince of Orange, where the treaty was signed, no longer exists, but its site is marked by an obelisk erected in 1792.

14 1/2 M. **The Hague,** see p. 259. From the Hague to *Gouda*, see p. 356.

20 1/2 M. *Voorschoten;* to the right rises the church-tower of the village, which is connected with Leyden and Voorburg and with *Wassenaar* by steam-tramways (40, 25 c.). The train now crosses the narrow arm of the Rhine which retains the name down to its efflux into the North Sea.

24 M. **Leyden,** see p. 279.

From Leyden to Woerden (for *Utrecht*), 21 M., railway in 1 hr. 10 min. — 6 M. *Hazerswoude-Koudekerk;* 9 1/2 M. *Alphen;* 12 1/2 M. *Zwammerdam;* 14 M. *Bodegraven* (steam-tramway to Gouda, p. 356); 21 M. *Woerden.* From Woerden viâ *Harmelen* to Utrecht, see p. 356.

25 1/2 M. *Warmond*, to the left of which rises a large Roman Catholic seminary. To the left of (30 M.) *Piet-Gyzenbrug* is the church of *Noordwykerhout.* 33 1/2 M. *Veenenburg;* 36 1/2 M. *Vogelenzang.*

About 1 1/2 M. to the E. of stat. Vogelenzang, near the village of *Bennebroek*, is situated *Hartenkamp*, a country-residence, where Linné (Linnæus), the celebrated Swedish naturalist, resided in 1736-38 with his wealthy patron George Clifford, who was English ambassador at that time. Linné wrote his 'Hortus Cliffordianus' and his 'Systema Naturæ' here.

The line traverses for a short distance the E. slopes of the North Sea Dunes. — 42 M. **Haarlem** (p. 285) is the junction for Amsterdam, and for Alkmaar and the Helder (R. 43).

The Amsterdam line turns towards the E., running parallel with the canal and the high-road in a perfectly straight course. The *Fort aan de Liede* is seen on the right, immediately after the train has quitted the station. The line now traverses an extensive plain, formed on the right by the *Haarlemmer Polder*, and on the left by the newly-reclaimed Polder of the Y (see p. 337). Down to 1840 the first of these was the Haarlemmer Meer, a lake 18 M. in length, 9 M. in breadth, and about 14 ft. in depth, which was formed in the 15th cent. by the overflow of the Rhine and the

gradual crumbling away of the banks of the Y, and afterwards increased so considerably as to imperil the towns of Amsterdam, Haarlem, Leyden, and Utrecht. The operations for draining the lake were begun in 1840, and completed in 1853, at a cost of 13½ million florins. The area of this vast 'polder' (see p. xxix) is about 72 sq. M., and the land thus reclaimed realised an average price of 200 fl. per acre, while its present value is estimated at 800 fl. per acre. It is encircled by canals, used for purposes of drainage and irrigation. The population of this district is now about 10,000. The engines with their lofty chimneys, constructed originally for the purpose of pumping out the water of the 'Meer', and now used in draining it, are worthy of the notice of engineers.

At *Halfweg*, the 'halfway' and only station between Haarlem and Amsterdam, there are strong lock-gates which formerly separated the waters of the Y from the Haarlemmer Meer. The old château of *Zwanenburg* near the railway, dating from the 17th cent., is now a beetroot-sugar manufactory. About 250 years ago the château lay nearly ½ M. from the Haarlemmer Meer, which before it was drained had advanced to the very walls of the building.

52½ M. **Amsterdam,** see p. 293.

38. The Hague.

Comp. the Plan, p. 276.

Railway Stations. 1. *Dutch Station* (Pl. D, 8), for Rotterdam, Leyden, Haarlem, and Amsterdam; 2. *Rhenish Station* (Pl. F, 5, 6), for Gouda (Rotterdam, Amsterdam), Utrecht, and Arnhem. The two stations are joined by a connecting line. Good *Buffets* at both. Tramways from the stations into the town, and cabs, see below; tramway to Scheveningen, see p. 276.

Hotels. *Hôtel des Indes (Pl. a; E 4), in the Lange Voorhout; *Hôtel Bellevue (Pl. b; F, 5), near the Park and the station of the Rhenish railway; *Vieux Doelen (Pl. d; E, 4), Tournooiveld, an old-established house (*doel*, a common sign for inns in Holland, means 'target'; *doelen*, 'shooting gallery'); *Hôtel Paulez (Pl. e; E, 4), opposite the theatre, good cuisine; at all these the charges are similar: R. 1½-15 fl., L. 30-35, A. 40-50, B. 80 c., déj. 2-2½, M. 2½ fl. — Hôtel de l'Europe (Pl. c; E, 5), Lange Houtstraat 61; *Hôtel du Maréchal de Turenne (Pl. f; E, 5), Korte Houtstraat 24; Hôtel-Café Central (Pl. g; D, 5), Lange Pooten, with a large café-restaurant; at these, R. 1½-2, L. & A. ½ fl., B. 70-75 c., déj. 1-1½, D. 2, pens. 4½-5 fl. — Second class: Twee Steden (Pl. m; D, 5), in the Buitenhof, well spoken of; Hôtel du Passage, in the Arcade (p. 270), at the entrance from the Achteromstraat, R., L., & A. 1¾, B. ¾, déj. 1, D. 2, pens. 4½ fl.; Hôtel-Restaurant Maassen (Pl. l; D, 6), Eerste Wagenstraat 22, R. 1¼-2, L. 30, A. 40, B. 75 c., D. 1¾, pens. 4½ fl.; Groot Keizershof (Pl. h; C, D, 4), in the Buitenhof; Hôtel Toelast (Pl. i; C, 5), in the Groenmarkt; Hôtel-Café St. Hubert, Hoogstraat 5 (Pl. C, 4, 5); *Hôtel du Commerce (Pl. n; D, 5), Spuistraat 61; Lion d'Or (Pl. o; D, 5), Hofstraat; Zeven Kerken van Rome (Pl. p; D, 6), in the Spui. — Hôtel Beausé-jour, see p. 277.

Restaurants. **Van der Pyl*, Plaats 18 (Pl. D, 4), D. from 1½ fl.; *Café Riche* and *Café Central*, déj. and D. from 1 fl., see below; *Maassen*, see above; **Schreuders*, Torenstraat, plain. — **Wine.** *Central Bodega*, *Continental Bodega*, both in the Lange Pooten. — **Beer.** *Linke*, Venestraat 20 (Pl. C, 5); *Pschorrbrau*, Spuistraat 12; *Zum Franziskaner*, Spuistraat 47, also a café,

with garden; *Münchener Kindl*, Spuistraat (Pl. D, 5); *Beyersch Bierhuis*, Kettingstraat 8; *Beer Vault*, in the Arcade; *Schmidt-Boneski*, Spuistraat 47.

Cafés. **Café Riche*, in the Arcade (p. 270); **Café Central* (Pl. g; D, 5), Lange Pooten, also a restaurant, high charges; *Zuid-Hollandsch Koffyhuis*, Vischmarkt (Pl. C, 5), opposite the Groote Kerk; *Goudenhoofd*, Groenmarkt, at the corner of the Hoogstraat; *Café Suisse*, on the S. side of the Plein. — **Confectioners:** **Monchen*, Lange Houtstraat (Pl. E, 4, 5), near the Plein; *Sprecher*, in the Plein.

Warm Baths at the Mauritskade (Pl. 1; D, 3), with a basin for swimmers, and at Scheveningen.

Cabs (at the stations, and in the Tournooiveld, Buitenhof, Plein, Huygensplein, etc.). — According to the tariff all fares are reckoned by time. For 20 min. 60 c.; 1/2 hr. 75 c.; per hr. 1 fl. 25 c.; each additional 1/4 hr. 30 c. — Two-horse cabs one-half more. Each trunk 10 c., small articles free. Tolls extra. The drivers are forbidden to demand fees, but may exact their fare in advance.

Tramways traverse the town in various directions, starting from the Dutch and Rhenish Stations and from the Plein (comp. the Plan). — **Steam Tramway** to *Scheveningen*, see p. 276; also to *Delft* (in 20 min.), starting from the Huygensplein (Pl. D, 7), and passing *Ryswyk* (p. 258); to *Loosduinen* (comp. Pl. A, 5), *Naaldwyk*, and *'sGravesande* (in 1 3/4 hr.); to *Leyden*, every 2 hrs., in 1 1/3 hr.

Post and Telegraph Office (Pl. 59; C, 5), at the back of the Groote Kerk, open from 6.15 a. m. to 10 p. m.

Theatre (Pl. 68; E, 4) in the Tournooiveld. French Operas on Mondays, Thursdays, and Saturdays, Dutch plays on Tuesdays and Fridays, in winter only. Performances begin at 7.

Art dealers. ENGRAVINGS: *Goupil & Co.* (Pl. 17; D, 4), Plaats 20; **W. T. Nollée*, Wilhelmina-Galery 4; *Couvé* (Pl. 16; D, 5), Lange Pooten 41; *Wisselingh*, Buitenhof 48. — PHOTOGRAPHS: *M. J. Parson*, Plaats 19; *A. van Hoogstraten & Zoon*, Plaats 11; *Visser*, Spuistraat 36. — Art-exhibitions are held from time to time in the headquarters of the artists' society '*Pulchri Studio*', Prinsengracht, in the *Teekenacademie*, and in the *Gebouw voor Kunst en Wetenschappen* (Pl. 8; F, 5), which is also used for theatrical and other performances.

De Boer's Grand Bazar Royal (Pl. 2; C, 2), Zeestraat, is a very attractive emporium of Japanese, Chinese, and other curiosities and fancy-articles of every description. Depot for the *Faïence* made at *Rozenburg*, Lange Pooten 39; for work by *Thooft & Labouchère* of Delft (p. 256), at *Philiponna's*, at the corner of the Noordeinde and the Plaats.

Booksellers. *Van Stockum & Zoon*, Buitenhof 36; *Nyhoff*, Nobel-Str. 18.

British Minister: *Sir Horace Rumbold;* first secretary, *H. P. Fenton, Esq.* — **United States Minister:** *Samuel R. Thayer, Esq.*

English Church Service in the Church of SS. John and Philip, Boschstraat, near the Rhenish Station (Pl. E, 4), at 11 a.m. and 3 p.m.; *Rev. Edward Brine*, Bezuidenhout 50, chaplain to the British embassy.

Principal Attractions. **Picture Gallery (p. 262); Binnenhof (p. 261); walk through the Plein (p. 270), the Korte Voorhout, and the Lange Voorhout (p. 273); the *Park (Het Bosch; p. 275); excursion to Scheveningen (p. 276). The Picture Gallery is 1 M. from the Dutch, and 1/2 M. from the Rhenish railway-station.

The **Hague** (156,500 inhab., 1/3 Rom. Cath.), Fr. *La Haye*, originally a hunting-seat of the Counts of Holland, whence its Dutch name '*S Graven Hage* or *den Haag* (*i.e.* 'the count's enclosure', or 'hedge'), has for centuries been the favourite residence of the Dutch princes. From the 16th cent. downwards it was the political capital of the States General, and in the 17th and 18th centuries was the centre of all their most important diplomatic

transactions. Owing, however, to the jealousy of the towns entitled to vote in the assembly of the states, the Hague was denied a voice in that body, and therefore continued to be 'the largest village in Europe', as it has sometimes been called, until Louis Bonaparte, when King of Holland, conferred on it the privileges of a town. Its aristocratic and prosperous appearance is due solely to the presence of the court and the numerous nobles and diplomatists who reside here, and not to the internal resources of the town itself.

No town in Holland possesses so many broad and handsome streets, lofty and substantial houses, and spacious and imposing squares as the Hague. The N.E. quarter of the town, with the *Vyverberg*, the *Kneuterdyk*, the *Voorhout*, and the *Noordeinde*, is especially remarkable in this respect.

The neighbourhood of the *Vyver (*i. e.* fish-pond; Pl. D, 4, 5), a sheet of water nearly in the middle of the town, enlivened with an island and swans, and partly surrounded by fine old avenues, is the most fashionable quarter. The water is kept in motion by artificial means, fresh water being pumped by a steam-engine on the Dunes into the Vyver and the canals. The impetus thus given to it causes a slight stream towards Rotterdam, where the water is finally pumped out into the Maas.

On the S.E. side of the Vyver is situated the **Binnenhof** (Pl. D, 5), an irregular pile of buildings, some of them of mediæval origin, and once surrounded by a moat. Most of the houses have been restored of late, and some of them entirely rebuilt. About the year 1250 Count William of Holland, afterwards elected emperor of Germany, built a palace here, and this building was enlarged by his son Florens V., who in 1291 made the Hague his capital. The stadtholders, from Maurice of Nassau onwards, all resided here.

On the E. of the square stands the old Hall of the Knights (Pl. 60), a brick building of the time of Florens V., resembling a chapel, with lofty gables and two turrets; it now contains the Archives of the Home Office. To the E. of the Knights' Hall is the Gerechtshof (Pl. 9), or court of justice, the assize-chamber in which contains good reliefs of 1511, while the civil court-room is embellished with scenes from Roman history by *G. de Lairesse* (entrance from the passage on the S.E. side, near the 'Rykstelegraaf').

The N. and S. wings of the Binnenhof are occupied by the Chambers of the States General (Pl. 63; D, 5). The old hall of the States of the time of the republic, with two ancient mantelpieces and allegorical paintings by *Parmentier*, has been restored. (Admission, free, on Mon., Wed., and Frid., 11-4; the gallery is also open to the public during sittings.) The interesting *Trêves Saloon*, built by William III. in 1697 as a reception-room, contains a handsome ceiling and the portraits of seven electors by Brandon and other painters (curious echo). The entrance to these apartments is in the E. corner of the court, by the door inscribed 'Ministerie van

Waterstaat, Handel, en Nyverheid'. — In the centre of the court is an elegant wrought iron fountain, with a gilt statuette of William of Holland (1227-1256).

The history of the Republic, during its most glorious period, was sullied by two dark tragedies, of which the Binnenhof was witness. The influential *John van Oldenbarneveld*, the Grand Pensionary, or prime minister of Holland, having incurred the displeasure of Prince Maurice of Orange by his opposition, the stadtholder, during a meeting of the States General, caused Oldenbarneveld to be arrested, together with his learned friends *Grotius* and *Hogerbeets*, the Pensionaries of Rotterdam and Leyden. The two latter were conducted to the castle of Loevenstein (p. 349), while the Grand Pensionary himself was condemned to death, 'for having conspired to dismember the States of the Netherlands, and greatly troubled God's Church' (comp. p. xxxii). On 24th May, 1619, the unfortunate minister, then in his 72nd year, was executed on a scaffold erected in the Binnenhof, after having written a touching vindication of his innocence to his family, and solemnly declared on the scaffold that 'he had ever acted from sincerely pious and patriotic motives'. The other tragedy alluded to is the death of De Witt, which took place in the immediate neighbourhood of the Binnenhof (see p. 270).

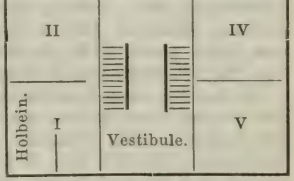
Passing through the N. E. gate of the Binnenhof, which is adorned with the arms of the County of Holland, we reach a house standing alone on the left, No. 29, with an entrance-court enclosed by a railing. This is the MAURITSHUIS (Pl. 53; E, 5), erected by Prince John Maurice of Nassau, the Dutch West India Co.'s governor of Brazil (d. 1679), and now containing the celebrated ****Picture Gallery** (*Koninklyk Kabinet van Schilderyen;* open daily, Monday to Saturday 10-4 in summer, 10-3 in winter, Sundays and holidays 12.30 to 3 or 4; small fee for charge of umbrellas, etc.).

The nucleus of the Gallery of the Hague consists of collections made by the princes of the House of Orange. As early as the first half of the 17th cent. Frederick Henry (d. 1647) and his consort Amalia of Solms-Braunfels ordered so many pictures from Dutch and Flemish masters that they left no fewer than 250 works to be divided among their four daughters (1675). William III. formed a collection at the Château of Loo, which on his death was sold at Amsterdam. The Stadtholder William V. (1748-1806) also gradually collected about 200 pictures, many of which are still in this gallery. To the purchase of the Slingelandt collection the gallery was indebted for a number of its finest works. The flight of the Prince of Orange in 1795, on the approach of the French troops, was followed by the removal of the pictures to the Louvre. In 1815 a partial restitution took place, but 68 works still remained in Paris. In 1817 the gallery contained only 173 pictures, but the number was rapidly increased by the zealous and successful exertions of King William I. The catalogue now numbers upwards of 450 paintings, of which 300 belong to the Dutch school, 40 to the Flemish, 20 to the German, and 70 to the Italian, French, and Spanish. Director, *Dr. A. Bredius.*

Rembrandt and *Potter* are the princes of the collection. The

five works by Rembrandt are all among the best specimens of his early manner. *Jan Steen*, *Terburg*, *Gerard Dou*, *Adrian van Ostade*, and *Adrian van de Velde* are also represented by masterpieces. The finest landscapes are the three *Ruysdaels* and those of *Van der Meer of Delft*, a painter who has only recently obtained the fame he deserves. — Excellent catalogue in French, by *Vict. de Stuers*, 1½ fl. (out of print); abridgment in Dutch or French (1888), 50 c. A new catalogue is in preparation.

Ground-Floor. — We first enter the principal room, facing us, which is numbered III.—Room III. Flemish School. To the left: 226ter. *Willeboirts Bosschaert*, Venus and Adonis; 245. *Rottenhammer*, Repose on the Flight into Egypt; 8. *B. van Bassen*, Church-interior; *204. *A. van Dyck*, Anna Wake, wife of No. 203 (see below); *223. *David Teniers the Younger*, The good kitchen; 222. *Frans Snyders*, Stag-hunt (Diana and the landscape by *Rubens*). *203. *A. van Dyck*, Portrait of 'Sir . . . . Sheffield' (thus catalogued in accordance with the coat-of-arms in the corner); 207. *Frans Francken Junr.* and *Fr. Pourbus Jr.*, Ball at the court of the archducal pair, Albert and Isabella, about 1615; *197. *H. van Balen the Younger* and *J. Brueghel*, Sacrifice to Cybele; 224. *David Teniers the Younger*, Alchemist; *216. *Rubens*, Adam and Eve in Eden, the animals by *Jan Brueghel*; *198. *H. van Balen the Younger* and *F. Brueghel*, Naiads; *240. *Hans Holbein the Younger*, Portrait of a man, an excellent specimen of his later style (1542); *238. *Holbein*, Portrait of Robert Cheseman holding a falcon (1533); After *Holbein*, 237. Portrait, 239. Portrait of Jane Seymour, wife of Henry VIII. — Over the chimney-piece: 37d. *A. Hanneman*, Six separate medallions of the Huygens family, in the centre, Constantyn the statesman and poet, above, Christiaen (1640), the famous savant. — *221. *Frans Snyders*, Kitchen with game and vegetables, the figure by Rubens; 225. *Eg. van Tilborg*, Dinner; 226bis. *W. Bosschaert*, Venus and Adonis; 206bis. *Van Dyck*, Portrait of Andr. Colyns de Nole, a sculptor of Antwerp; 217. Old copy after *Rubens*, Parting of Venus and Adonis.



Room II. To the left: *206. *Van Dyck*, Portrait of the Antwerp painter Quintyn Simons, one of the finest portraits painted by the master before he went to England; 19bis. *Cornelis van Haarlem*, Marriage of Peleus and Thetis; 13. *Abr. Bloemaert*, Hippomenes and Atalanta; 225bis. *M. van Valckenborg the Younger* and *J. Francken*, Alexander the Great visiting Apelles, with sketches of

several famous paintings; 38. *J. D. de Heem*, Flowers and fruit; *213, *214. *Rubens*, Isabella Brant and Helena Fourment, the master's first and second wives, both admirably excuted: 34b. *Hend. Goltzius*, Hercules; 113e. *J. van Ravesteyn*, Portrait; 220. *D. Seghers*, Flowers; *95. *Ant. More* (Sir Anthony More), Portrait; 201. *Phil. de Champaigne*, Portrait of Jacob Govaerts; 202. *Gonzales Cocx* or *Coques*, Interior of a picture-gallery with numerous small pictures by different artists; 219. *D. Seghers*, Flowers; *215. *Rubens*, Portrait of his confessor Michael Ophovius, afterwards Bishop of Bois-le-Duc.

Room I. 243. *Rottenhammer*, Meeting of David and Abigail; 225ter. *Fr. Floris*, Venus and Adonis; 113y, 113f. *J. van Ravesteyn*, Portraits; 246. *Rottenhammer*, Phaëton; 40bis, 40ter. *Marten Heemskerck van Veen*, Nativity, and Adoration of the Magi; on the back, Annunciation; 34a. *H. Goltzius*, Mercury; 208a. *Ab. Govaerts*, Landscape; 19. *Cornelis*, Massacre of the Innocents; 34c. *H. Goltzius*, Minerva; 126. *R. Savery*, Orpheus; 140. *H. van Steenwyk*, Open place; 210a. *H. Jordaens*, Israelites crossing the Red Sea; 211. *P. Neeffs* and *F. Francken*, Church-interior.

In the side-room A, on the right: in the middle, *226. *Roger van der Weyden*, Descent from the Cross; on the walls: *Jac. Cornelisz*, 19d. Triptych, 19c. Daughter of Herodias with the head of John the Baptist; 231, 232, 233. *B. Behaim*, Portraits of Elizabeth, Maximilian, and Anna of Austria when children.

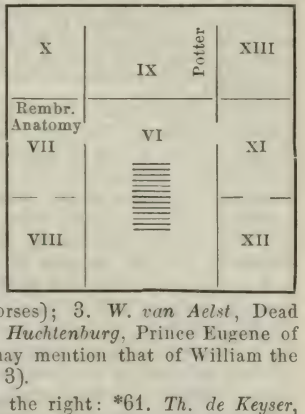
Rooms IV. & V.: Portraits of Princes of the House of Orange, their relatives, and other celebrated personages. — In Room IV. are several *Portraits by *Ravesteyn;* also 15. 16. *F. Bol*, Admiral de Ruyter and his son; 127. *G. Schalcken*, William III. of England; 247f. *Tischbein*, Princess Wilhelmina of Orange. — In Room V. 51quater. *G. van Honthorst*, The Great Elector of Brandenburg and his consort Louisa Henrietta; 92bis. *J. A. Mytens*, Princess; 82. *Mich. van Mierevelt*, William the Silent; 253a. *Unknown Artist*, The three brothers Coligny; *192. *Unknown Artist*, William the Silent; *96, *97. *P. Moreelse*, Countess of Hanau, Countess of Arenberg; 44a. *P. van Hilligaert*, Prince Maurice of Orange and his retinue. — On the staircase are several paintings by *J. van Ravesteyn* and two by *Ab. van den Tempel*.

First Floor. — Ante-Room (VI.), beginning with the left wall, at the window: 136. *Jan Steen*, Physician feeling a young lady's pulse.

*124. *Jacob van Ruysdael*, Distant view of Haarlem.

'The foreground is occupied by a level meadow, on which long strips of linen are being bleached. The houses in connection with the bleaching-green stand towards the left. Beyond, stretching to the horizon, is a monotonous plain, almost totally destitute of trees or dwellings, and in the extreme distance are distinguishable the town and church of Haarlem. And all these miles of landscape are represented on a little canvas, only 18 in. high!' *Burger.*

137. *Jan Steen*, The doctor's visit; 47. *Melchior d'Hondecoeter*, The 'Raven in peacock's feathers'; *123. *Jac. van Ruysdael*, The beach; *74. *G. Metsu*, Lady writing, a man behind her, and a mandolin-player in the background; 179. *J. Wynants*, View on the dunes; 37b. and 37c. *Fr. Hals*, Portraits of J. Olycan and his wife (1625); between these, 180a. *E. de Witte*, Church-interior; no number, **J. van Goyen*, View of Dordrecht; 52. *S. van Hoogstraeten*, Lady reading; 93c. *J. M. Molenaer*, Merry party; 128. *Schalcken*, Young woman putting on earrings; 105a. *J. Duck*. Officer; 132. *Sonje*, Landscape; 143. *Van Swanewelt*, Italian landscape; 14. *Bloemaert*, Marriage of Peleus; 46a. *Gysbert d'Hondecoeter*, Cock and hens; 168ter. *Ad. van de Venne*. Brawling peasants; 140bis. *Stoop*, Convent of Belem, near Lisbon; 41a. *J. van der Heyden*, Still-life; 106a. *Chr. Pierson*, Portrait; 36. *J. van der Hagen*, Landscape; 54. *Huchtenburg*, The sally; 33. *Caesar van Everdingen*, Diogenes 'seeking for a man' in Haarlem market-place, with portraits of Grand Pensionary Steyn and his family; 131a. *Slabbaert*, Soldier; 46. *G. Houckgeest*, Tomb of William I. at Delft (p. 257); 55. *Huchtenburg*, Fight; 133. *Soolmaker*, Italian landscape; 37. *J. van der Hagen*, Landscape; 70. *Jan Lingelbach*, Charles II. embarking for England; 9. *Nicholas Berchem*, Pastoral scene, of unusual size; *39. *J. de Heem*, Flowers and fruit; 69. *Jan Lingelbach*, Prince William II. of Orange before Amsterdam(1650); no number, **A. van Beyeren*, Flowers; 51ter. *G. van Honthorst*, Child plucking fruit; *184. *Phil. Wouverman*, 'Un manège en pleine campagne' (an equestrian puts his steed through its paces, before a lady seated in a carriage drawn by six grey horses); 3. *W. van Aelst*, Dead poultry; 16. *F. Bol*, Portrait; 53. *Huchtenburg*, Prince Eugene of Savoy. — Among the busts we may mention that of William the Silent, by *Hendrik de Keyser* (No. 3).



Room VII. (comp. Plan). To the right: *61. *Th. de Keyser*, Portrait of a magistrate (1631); 98bis. *Paul Moreelse*, Portrait of himself. — No number, **Rembrandt*, Portrait of Saskia his wife, on paper (1637; lent to the museum by Dr. A. Bredius); 177, 178. *Westerbaen*, Geesteranus, the preacher, and his wife.

**115. *Rembrandt's* celebrated School of Anatomy, painted for the Amsterdam guild of surgeons in 1632, and intended to adorn the Dissecting Room ('Snykamer') at Amsterdam along with other pictures of a similar nature (see p. lv). These, however, whether of later or earlier date, have been completely eclipsed and con-

signed to oblivion by this masterly group of portraits. Burger has justly characterised this picture as the truest and most lifelike representation of the 'working of intellect' ever produced. The painting remained among those mentioned at p. 325 till 1828, when it was purchased by King William I. for 32,000 fl.

'This picture represents the celebrated anatomist *Nicolaus Tulp*, a friend and patron of Rembrandt, in a vaulted saloon, engaged in explaining the anatomy of the arm of a corpse. He wears a black cloak with a lace collar, and a broad-brimmed soft hat. With his half-raised left hand he makes a gesture of explanation, while with his right he is dissecting a sinew of the arm of his subject. The corpse lies on a table before him. To the right of Tulp is a group of five figures; and two other men are sitting at the table in front. These listeners are not students, but members of the guild of surgeons of Amsterdam, as shown by a paper held by one of them. They are attending to the lecture with very various expressions. They are all bare-headed, dressed in black, and with turned-over collars, except one who still wears the old-fashioned, upright ruff. There are perhaps other persons present in the hall, as Tulp appears to be looking beyond the picture, as if about to address an audience not visible to the spectator; and it is here worthy of remark that Rembrandt's compositions are never imprisoned in their frames, but convey an idea of a wide space beyond them. It is somewhat singular that the spectator seems hardly to notice the corpse lying before him at full length, the feet of which he can almost touch, although it is strongly lighted in contrast to the surrounding black garments and most faithfully presents the peculiar hue of a dead body, leaving no doubt that it was painted from nature as well as the living heads. The admirable art of the composition consists in its power of riveting the attention to the living in the presence of death. The painting is signed at the top, '*Rembrant f. 1632*'. *Burger. Musées de la Hollande.*

*118. *Rembrandt*, Portrait of himself (as an officer); *62. *Thomas de Keyser*, The four burgomasters of Amsterdam receiving the news of the arrival of Marie de Médicis (1638), perhaps merely a sketch for a larger work, but painted with great vigour; *32. *Sal. Koninck*, Adoration of the Kings; 65c. *P. Lastman*, Raising of Lazarus (1632). Opposite, third wall: —

*104. *Adrian van Ostade*, Cottage-interior, with eight figures, assembled for the purpose of smoking, singing, and drinking, or Worship of Bacchus and Apollo (1662); 188. *Ph. Wouverman*, Hunters resting; 102, 103. *C. Netscher*, Portraits of M. and Mme. van Waalwyk; 58. *Dujardin*, Italian landscape; *112. *Paul Potter*, 'La Vache qui se mire', a herd of cattle by a river, with the form of a cow reflected by the water in the foreground, and men bathing behind (1648); 117. *Rembrandt*, Portrait of himself, painted about 1630 (similar studies at Cassel, Gotha, and Nuremberg); 17. *J. Both*, Italian landscape.

*165. *Adrian van de Velde*, Beach at Scheveningen, enlivened with charming groups of figures, and an aërial perspective perhaps unequalled by the painter in any other work; 167. *W. van de Velde the Younger*, The Y at Amsterdam; *185. *Phil. Wouverman*, Landscape, known as the 'Hay Cart'.

*105. *Adrian van Ostade*, The Fiddler.

An itinerant fiddler, standing in front of an old and weather-beaten house, is delighting a numerous audience with his skill. The representa-

tion of the scene in the open air has given the artist an opportunity of introducing the most varied effects of the reflection of light. Few of Ostade's works can compare with this in freshness of composition and finish of execution. It was painted in 1673, when the artist was in his sixty-third year.

99. *Moucheron*, Italian landscape, figures by *Lingelbach;* 101. *C. Netscher*, The painter with his wife and daughter (1665); 121. *Ruysch*, Flowers.

Room VIII. On the right: 64. *Ph. Koninck*, Mouth of a river; 12. *Nicolas Berchem*, Cavalry attack; 174. *J. Weenix*, Hunter's Booty; *G. Metsu*. 75. Justice protecting the widow and the orphan, 73. Hunter; *113. *Paul Potter*, Landscape with cows and pigs.

**114. *Rembrandt*, Presentation in the Temple, usually called in Holland 'Simeon in the Temple', the earliest important composition of the artist known, painted in 1631, soon after he settled at Amsterdam.

'In the middle of the Temple, the fantastic architecture of which is lost in the darkness, the light is concentrated on a group of seven persons. Simeon with eyes raised towards heaven, and wearing a robe glittering with gold, is represented kneeling, with the infant Christ in his arms; the Madonna, in a light blue robe, with folded hands is also kneeling; while Joseph on his knees offers the sacrificial doves. A little to the left, as a counterpoise to Simeon, is the high-priest, with a long flowing robe, and almost turning his back to the spectator, raising his right hand, which gleams in the strongest light, in an attitude of benediction. Behind the Virgin are two rabbis. To the left, in the background of the aisles, several groups are observed in the twilight, and to the right in the chiaroscuro are a number of people ascending and descending a stair. On the same side, quite in the foreground, are two venerable old men sitting on a bench. The back of the bench bears the monogram R. H. (Rembrandt Harmensz) and the date 1631. This admirable little work, of the master's earliest period, already exhibits the bold touch and the striking effects for which Rembrandt is famous, but the Madonna, who stands in the full light, is somewhat cold and insignificant in character'. *Burger. Musées de la Hollande.*

*116. *Rembrandt*, Susanna, on the point of stepping into her bath, is alarmed by the presence of the two elders (of whom one only is distinguishable in the shrubbery), painted in 1637.

Placed by the side of the School of Anatomy and the Simeon, the merits of this work are too often overlooked. Yet Susanna, strongly relieved against a dark background, is one of the most interesting female figures ever painted by Rembrandt, being remarkably faithful to nature, though not of classic beauty. In all probability the painter's wife Saskia stood to him as a model

18. *Jan* and *Andries Both*, Italian scene; 59. *J. Duck*, Spinner; *28. *G. Dou*, The young housekeeper.

A lady with a child in the cradle, and an attendant, a carefully-executed picture. The work, also known as 'The Household', is one of the gems of the collection, and is of equal merit with the celebrated 'Dropsical Lady' in the Louvre. It is dated 1658.

170. *A. de Vois*, Huntsman; 8 f. *J. Bellevois*, View of Gorinchem. — At the first window: *Frans van Mieris the Elder*, 86. Portrait of Professor Florentius Schuyl of Leyden, 85. Soap-bubbles. 29. *Ger. Dou*, Woman with a lamp; *87. *Frans van Mieris the Elder*, The artist and his wife. At the second window: 134. *Jan Steen*, The

dentist; *164. *A. van de Velde*, Wooded landscape with cattle, a small picture, full of life and charming in colour.

Second Wall: *182. *Ph. Wouverman*, The Departure; 41. *Jan van der Heyde*, View of a town, the figures by *A. van de Velde;* *72. *Jan Ver Meer*, usually called *Van der Meer of Delft*, View of Delft; *Ph. Wouverman*, *181. The Arrival; 186. Large battle-piece; 8d. *A. Begein*, Quarry; 33bis. *A. de Gelder*, Judah and Tamar; 180. *J. Wynants*, View of the dunes, figures by *Lingelbach*.

Third Wall: 40. *Corn. de Heem*, Fruit; 169. *Hendrik Willemsz van Vliet*, Interior of the Oude Kerk at Delft; 71. *N. Maes*, Portrait of a man; 98. *F. Moucheron* and *A. van de Velde*, Italian scene; 120. *Ruysch*, Flowers.

Room IX. (comp. Plan, p. 265). On the right: 45. *Houckgeest*, Interior of the Nieuwe Kerk at Delft. — *139. *Jan Steen*, Guest-chamber in the painter's brewery.

This work is also sometimes styled a 'picture of human life', many persons being of opinion that Steen painted scenes of conviviality with the same moralising tendency as Hogarth, for the purpose of rebuking human follies and vices. The picture contains about twenty persons. While the elders are enjoying their oysters, the children are playing with a dog and cat. Jan Steen himself plays a merry air, while a young woman is looking towards him, and a portly boor is laughing, glass in hand. In the background are card-players and smokers.

21. *A. Cuyp*, Portrait of Mr. de Roovere, overseer of the salmon-fisheries at Dort; 66. *Jan Livens*, Old man with a beard; 48. *Melchior d'Hondecoeter*, Menagerie of Prince William III. at the Château of Loo; 187. *Ph. Wouverman*, Camp; *145. *Gerard Terburg*, Portrait of the artist as burgomaster of Deventer; *122. *Jac. van Ruysdael*, Waterfall; *42. *Barth. van der Helst*, Portrait of Paul Potter, the animal-painter.

*111. *Paul Potter's* far-famed Bull, the most popular picture in the collection, remarkable as one of the few animal-pieces which the master painted on so large a scale (1647).

The picture was carried off to Paris by the French, and was regarded as fourth in point of value among all the pictures in the Louvre. The three which ranked before it were Raphael's Transfiguration, Domenichino's Communion of St. Jerome, and Titian's Martyrdom of St. Peter. This celebrated picture was purchased in 1749 for 630 fl., but before it was restored by the French the Dutch government offered 60.000 fl. to Napoleon for its restoration. Much, however, as the bull, which has a cow, a sheep and lamb, a ram, and a shepherd as companions, has been praised, it must in candour be admitted that several of the master's smaller animal-pieces are more attractive and perfect. The large animals in this work are in too strong relief, and the light is distributed somewhat monotonously over the whole picture without being softened by intermediate tones.

At the first window: 110a. *H. G. Pot*, Merry company; no number, *P. Mulier*, Mouth of a river; 18aaa. *P. Codde*, Soldiers playing backgammon; 35a. *J. Hackaert*, Landscape; 189. *Ph. Wouverman*, Huntsmen resting, a specimen of his earlier style.

At the centre window: 68. *Lingelbach*, Landscape with hay-cart; 183. *Ph. Wouverman*, Hawking; 10. *N. Berchem*, Boar-hunt,

178a. *Th. Wyk*, Alchemist. — At the third window: 124a. *J. van Ruysdael* and *Ph. Wouverman*, View of the Vyverberg (p. 271).

Third wall: 11. *N. Berchem*, The ford, Italian landscape. — *135. *Jan Steen*, Poultry-yard, known as the Menagerie (1660).

The picture represents a platform with several steps leading to a court with a brook flowing through it, and an old leafless tree on the right with a peacock on one of its branches. Ducks are paddling in the water, and pigeons and fowls picking up grain from the ground. On one of the steps sits a girl with a saucer, out of which a lamb is drinking. A bald-headed man-servant with a basket of eggs is speaking cheerfully with her, while another standing on the platform with a fowl under his arm looks at her laughingly. The last is a remarkably characteristic and life-like figure.

168. *W. van de Velde the Younger*, Calm sea with shipping; 173. *Jan Weenix*, Dead swan, natural size; 22. *Dirk van Deelen* and *Ant. Palamedesz*, Hall of the Binnenhof during the grand assembly of the States General in 1651. — To the left of the entrance: 50, 49. *Hondecoeter*, Hens, Ducks; *L. Bakhuysen*, 6. Dutch seaport, 5. William III. of England disembarking at the Orange Polder on his return from England in 1692; 106. *A. de Pape*, Old woman plucking a fowl.

*138. *Jan Steen*, Portrait of himself and his family, an unusually large picture for this master, boldly and energetically painted in his best style.

'The worthy Jan Steen has here assembled his whole family around him. The group consists of eleven persons. The principal place at the table is of course occupied by Jan himself, a figure with long hair and a broad hat, laughing and smoking, and apparently about to drink. On his left is his wife, a corpulent lady in a blue fur-trimmed velvet jacket, filling a pipe, which one is almost tempted to think is for her own use. Jan's aged mother, to the left in front, is dandling a grandchild on her knees, while his father by the fireside, in spectacles, is singing from a sheet of music accompanied on the flute by Jan's eldest son, a handsome lad, almost grown up. In the immediate foreground are a dog, some copper utensils, and a mortar on which the master has placed his signature'.

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*144. *Gerard Terburg*, 'The Dispatch'.

An officer holds a letter which appears to have been delivered to him by a trumpeter. This picture, also called 'The Interruption', is one of the most charming works of the master, full of life and expression, and rivalling the famed 'Paternal Admonition' at Amsterdam. It is unfortunately much darkened by age.

Cabinet X (to the left). 147-161. *Corn. Troost*, Fifteen drawings in chalk, illustrating the customs of the early 18th cent., and of little artistic value; 247 f., 247 g. *Tischbein*, Crayon portraits.

Cabinet XIII (to the right). *N. Moeyaert*, 93 a. Train of Bacchus. 93b. Mercury and Hersa; 166. *E. van de Velde*, Banquet; 113a. *P. Potter* (father of the animal painter), Pastoral scene; 20. *A. van Cuylenborch*, Diana and nymphs; 70a. *Backer*, Portrait; 20. *Drooch Sloot*, Village fair; 168d. *D. Vinckboons*, Village fair; 18aa. *P. Codde*, Dancers; 63. *Kerincx*, Landscape; 107bis. *G. Pinas*, Crucifixion; 8bb. *S. van Beest*, Market-scene.

Room XI. (comp. the Plan, p. 265), beginning to the left of the door: No. 292. *Fabr. Santafede* (d. 1634), Holy Family and St. Elizabeth; 298. *School of Titian*, Madonna and Child with St. Catharine; 257. *School of Velazquez*, Portrait of the Infante Charles Balthazar, son of Philip IV. of Spain; 274. *Cignani*, Adam and Eve; 289, 290. *Salvator Rosa (?)*, Monks praying; 280. *Lodovico Mazzolino*, Massacre of the Innocents.

Room XII., beginning to the right of the door: 277a. *Marcello Fagolino*, Madonna and saints; 255. After *Murillo*, Madonna; 253. *C. J. Vernet*, Waterfall; 267. *P. da Cortona*, Holy Family; 316 quater. *Florentine School*, Portrait of Giuliano da Sangallo, the architect.

The Plein (Pl. E, 5), an extensive square on the E. side of the Mauritshuis, is adorned with the **Statue of Prince William I.** (Pl. 46), in bronze, by *Royer*, erected in 1848. The statue is represented with one finger slightly raised, in allusion to his well-known taciturnity. His favourite motto, '*saevis tranquillus in undis*', and the dedication of the monument by '*the grateful people to the father of their fatherland*', are inscribed on the pedestal. At the W. angle of the Plein is the *Colonial Office* (Pl. 40), and adjoining it on the S., with an entrance-court and portico, is the *Hooge Raad* (Pl. 15). In the S. angle is the office of the *Ministry of Justice* (Pl. 39), a handsome new building of brick and white stone, in the Dutch Renaissance style (admission after 4 p.m.). Opposite rises the *War Office* (Pl. 42), which in the time of the Republic was the residence of the deputies from Rotterdam. On the N.E. stands the handsome edifice which at present contains the *National Archives* (Pl. 61), formerly the house of the Amsterdam deputies. The most interesting document in the collection is a copy of the Peace of Westphalia (1648). — On the N.W. is the club-house of the *Witte* or *Litteraire Societeit* (Pl. 71), to which strangers are only admitted when introduced by a member. Not far off stands the *Municipal Museum* (p. 272).

The Buitenhof (Pl. D, 5), a large open space adjoining the Binnenhof on the S. W., and also bounded on the N. side by the Vyver, is adorned with a mediocre *Statue of William II.* (Pl. 45; d. 1849) in bronze, erected in 1853. — On the S. side is a *Passage*, or arcade (opened in 1885), in the Dutch Renaissance style, leading to the Spuistraat; it is 185 yds. long, 7 yds. wide, 65 ft. high, with a cupola, 80 ft. high, over the middle, and contains a hotel, a café, and several attractive shops.

The **Gevangenpoort** (Pl. 12; D, 4) is an ancient tower with a gateway leading (N.) from the Buitenhof to the Plaats. In 1672 *Cornelis de Witt*, who was falsely accused of a conspiracy against the life of the stadtholder William III., was imprisoned here. His brother *John de Witt*, the Grand Pensionary, hearing that his

brother was in danger, hastened to the tower to afford him protection. The infuriated populace, who had been induced by the enemies of the two brothers to believe in their guilt, availed themselves of this opportunity, and, having forced their way into the prison, seized the persons of their ill-fated victims, whom they literally tore to pieces with savage cruelty (comp. p. xxxiii). The brothers are buried in the Nieuwe Kerk. The old prison, in which a collection of instruments of torture has been formed, is open daily, free, from 10 (Sundays and holidays 12. 30) to 4. A little farther to the N. lie the Plaats and the Vyverberg, see below.

Adjoining the Buitenhof on the S.W. is the *Groenmarkt*, and beyond it the *Vischmarkt* (Pl. C, 5).

The ***Town Hall** (Pl. 62), built in 1565, restored by *Van Bassen* about 1647, enlarged in 1734 by the addition of the N. wing, and again restored and extended in 1882-83, stands on the E. side of the Vischmarkt. This picturesque building is one of the most interesting of its class in Holland. It belongs to the beginning of the period in which the flowing forms that characterise the later Dutch architecture came into vogue (comp. pp. 280, 286). The two side-façades probably owe some of their remarkable architectonic features to the influence of the mediæval patrician house of the Brederode, which previously occupied the site. The statues of Justice and Prudence on the main façade are by *J. B. Xavery*. The S. entrance, opposite the Nieuwe Straat, leads to a vestibule, which contains the bench of the old sheriff's court ('Schepenenbank') and three paintings by *Willem Doudyns*, representing the Judgment of Solomon.

The **Groote Kerk** (Pl. C, 5), or *Church of St. James*, is a Gothic edifice of the 15-16th cent., with a hexagonal tower, surmounted by a modern iron spire. The interior, which is finely vaulted, contains a few monuments, among them that of Admiral Obdam, who fell in 1665 in a naval engagement with the English in the Sound, by *Eggers*; and also some stained glass of 1547. In the sacristy are the remains of an alabaster monument of a Mynheer van Assendelft (d. 1486) and his wife. The carved wooden pulpit (1550) and the frames of the coats-of-arms of some knights of the Golden Fleece, placed in the choir after the chapter of 1456, also deserve notice. The large new organ, built in 1881, is fine. The sacristan lives at Kerkplein 8, adjoining the Post Office (25 c.). Fine view from the tower (25 c.).

To the S., opposite the Groote Kerk, is the covered *Fish Market* (Pl. 69; C, 5), the rendezvous of the fish-women of Scheveningen. Several storks (a bird which figures in the armorial bearings of the town) are maintained in the court at the public expense.

Along the N. side of the Vyver (p. 261) extends the shady VYVERBERG, which is continued on the E. by the Tournooiveld

(Pl. D, E, 4). In the latter, at the corner of the Korte Vyverberg, once occupied by the *Sebastiansdoelen* (built in 1636), is the new building of the ***Municipal Museum** (*Haagsch* or *Gemeente Museum*: Pl. 50), which contains the old pictures formerly in the Town Hall, and also numerous good modern works. Among the former are several corporation-pieces by *Jan van Ravesteyn* (1572-1657), the favourite painter of the Town Council and fashionable society of the Hague. The museum is open on weekdays from 10 to 4 (in winter till 3) and on Sun. and holidays from 1 to 4 (no fees).

Old Pictures. 18. *Gerrit Berck-Heyde*, The Vyverberg in 1692; no number, *G. Berck-Heyde*, Plaats, Gevangenpoort, and Binnenhof (pp 270, 261); 41, 42. *J. van Croos*, Landscapes near the Hague (small paintings round larger ones); 49, 50. *Dubordieu*, Portraits; *60. *Jan van Goyen*, View of the Hague, S. side of the town, the largest (15 ft. by 5½ ft.) and one of the most important works of this master, who knew so well how to pourtray the autumnal colouring of a Dutch landscape; 125. *Joachim Houckgeest* (first half of the 17th cent.), An ensign of the green banner of the house of Orange; *Mierevelt the Elder*, 158, 159. Prince Frederick Henry and Princess Amalia of Solms (1634), 157. William the Silent, and two other portraits. 176. *Paul Potter*, Bull attacked by dogs (1649); 132. *C. Janssens van Ceulen*, Magistrate of the Hague in 1647, the painter's masterpiece; *178. *Jan van Ravesteyn*, Banquet partaken of by fourteen town-councillors and nine officers of the Guild of Arquebusiers, whose Captain, according to the annual usage, receives the 'cup of welcome' ('een frissen roemer met wyn'); the costume is not that of the 17th cent., but of an earlier period, with tall, narrow-brimmed hats and upright ruffs, and accords well with the grave and dignified deportment of the figures (dated 1618). *179. *Jan van Ravesteyn*, Twelve members of the town-council of 1636 in half-figure, sitting at their green table, with which their black dress contrasts admirably; the only colours the picture contains are green, black, and the flesh-tint of the faces, and the effect is very harmonious and pleasing. *177. *Jan van Ravesteyn*, Twenty-five arquebusiers of the Guild of St. Sebastian, descending the staircase of the Shooting-gallery ('Doelen'), engaged in animated conversation and strikingly life-like. 180. *Jan van Ravesteyn*, Six officers of the white arquebusiers (1638); 228-231. *Pieter van der Werff*, Portraits; 110. Portrait of Spinoza, by an unknown painter. Views of the Hague, etc.

Modern Pictures. 33. *J. Bosboom*, Interior of St. Peter's Church at Leyden; 35. *Henri Bource*, Wives and children of Scheveningen fishermen on a summer-evening; 69. *J. Hanedoes*, Sunset on the dunes near Haarlem; 129. *Van Hove*, Interior of a synagogue; 133. *Ten Kate*, Reckoning-day; 156. *Mesdag*, Sea-piece; 213. *Verveer*, Four 'old salts'.

The museum also contains a collection of ANTIQUITIES belonging to the town (glasses, porcelain, medallions, banners of the guilds, etc.).

To the W., in the direction of the Plaats, Vyverberg 3, is the **House of Baron Steengracht** (Pl. 18; D, 4), containing a fine collection of ancient and modern paintings arranged in three saloons, to which all lovers of art are liberally admitted in the absence of the owner (10-4; fee, 1 fl.). Catalogues are distributed throughout the rooms.

The MODERN PICTURES, of the French and Dutch schools, are exhibited in ROOM I. To the right of the entrance. *Gérôme*, Scene in the Desert; *Decamps*, Dogs and children; *Willems*, Lady and cavalier. To the left of the entrance: *Verveer*, Canal at Amsterdam; *Horace Vernet*, The last cartridge; *Winterhalter*, Roman women; *Waldorp*, Sea-piece. — On the opposite wall: **Meissonier*, Soldiers playing cards; *Bougereau*, Girl knitting; *Blees*, By the cradle; *Landelle*, Girl with fruit; *Villegas*, Siesta. — Back-wall, to the left: *Meyer*, Sea-piece; *Kobell*, Landscape with cattle;

Verschuur, Stable; *Noel*, Tavern; *Schelfhout*, Winter-scene near Haarlem; *Navez*, Roman women; **Koekkoek*, In the forest.

Among the *Ancient Pictures are specimens of the chief Dutch masters of the 17th cent., some of them being cabinet-pieces of the first rank. There are in all upwards of 80 works, which fill the two following rooms.

Room II. On the left: **Rembrandt*, Bathsheba, after her bath, watched from a distance by King David. The beautiful Jewess is seated on a rug in a thickly-wooded park, by the side of the basin in which she has been bathing; beside her are two attendants. The arrangement of the picture is analogous to that of the Susanna in the Mauritshuis (p. 267), but this work is the finer of the two. The chiaroscuro, against which, as in the Susanna, the female figure stands in exquisite relief, is treated in the most masterly style, forcibly recalling the famous 'Night Watch' at Amsterdam. According to Vosmaer, the Bathsheba was painted in 1643, less than a year after the completion of that splendid work. — As if to enhance the effect, another picture is hung below of the same subject by *Van der Werff*, whose smooth and elegant Bathsheba almost resembles a wax figure when compared with the warm and life-like creation of Rembrandt.

Rubens, Heads of SS. Peter and Paul; *A. van de Velde*, Cattle; *Rubens*, Drunken Bacchus; *Alb. Cuyp*, Horse; *Rubens*, Infant Christ; *Jordaens*, At the fountain; *Peter de Hooch*, Musical party; *Barth. van der Helst*, Portraits of a man and woman; *Th. de Keyser*, Portrait of a man; *Paul Potter*, Three cows; *Nic. Maes*, Peasant woman making pancakes, and a boy eating them.

Room III. Right wall, beginning at the window: *J. van Ruysdael*, Waterfall; *A. van Ostade*, Interior of a cottage; *Terburg*, Mother dressing her daughter's hair; *Karel du Jardin*, Herd-boy playing with his dog; *Teniers the Younger*, The Seven Works of Mercy; *Jan Steen*. The painter and his family, nearly life-size, an unusually large work for this master; *Metsu*, Mother with a sick child; *W. van de Velde*, Sea-piece; *Jan Steen*, Physician's visit; Ascribed to *Rembrandt*, Mother and child. — Entrance-wall: *Allart van Everdingen*, Waterfall; *A. van Ostade*, Pig driven to market; *F. Bol*, Portrait; *L. Bakhuysen*, Sea-piece. Third wall: *C. Netscher*, Two portraits; *Adr. Brouwer*, Peasant scene; **Hobbema*, Large landscape; *Th. de Keyser*, Lace-maker; *Fr. van Mieris*, Boy with a cage; *Mieris* and *Slingeland*, The captive mouse; *Ger. Dou*, Portraits of a man and woman; *Arie de Vois*, Peasant smoking; *A. van Ostade*, Peasants. Also numerous landscapes.

In the adjacent square, called the Kneuterdyk (Pl. C, 3), is the office of the *Minister of Finance* (Pl. 38), originally the house of Oldenbarneveld. To the left runs the Noordeinde (Pl. C, 4, 3), with the *Royal Palace*, built in the time of Stadtholder William III., and containing a few unimportant family-paintings (admission only in the absence of the royal family).

In front of the palace stands the equestrian ***Statue of Prince William I. of Orange** (Pl. 47), in bronze, designed by *Count Nieuwerkerke*, and erected by King William II. in 1845. On the pedestal are the arms of the seven provinces.

Behind the statue is the new *Paleisstraat*, leading through what was once the garden of the palace to the Orangestraat. Farther on, to the right in the Parkstraat, is the new Roman Catholic *Church of St. James* (Pl. 23; D, 3), built by *P. J. H. Cuypers*. The Parkstraat ends at the *Willems-Park* (p. 275).

The Kneuterdyk is bounded on the E. by the Lange Voorhout (Pl. D, E, 2), a square surrounded by handsome buildings and planted with trees, which, along with the Kneuterdyk and the Noord-

einde, forms the finest quarter of the town. On the S. side is the *Navy Office* (Pl. 41; D, 4), Lange Voorhout 7.

Nearly opposite, on the N. side of the Lange Voorhout, is a spacious edifice (No. 34), built by Huguetan, Louis XIV's banker, containing the royal **Library** (Pl. 3; E, 4), open to the public on week days from 10 to 4, and on Sun. and holidays from 12 to 4. It contains about 400,000 volumes. The miniatures in the prayer-book of Philippe le Bon of Burgundy, painted in grisaille (1455-65), are of great artistic value; several of them, such as the Annunciation and Coronation of the Virgin, are in the style of *Memling*. The prayer-books of Isabella of Castile (1450), Catharine of Aragon, and Catherine de Medicis, a Gospel of the 10th cent., a Psalter of the 12th cent., a Bible with autograph of Mary Stuart, presented to William III. and Mary on their coronation (1689), etc., also merit inspection. The most precious objects are exhibited under glass in the entrance-hall.

The valuable collection of Coins, Medals, and Gems in the same building is open on Mondays, Wednesdays, and Fridays, 10-3 o'clock. It contains upwards of 40,000 coins and medals, and 300 cameos, most of them antique, including the Apotheosis of the Emp. Claudius, one of the largest known; also a collection of Syrian and Babylonian seals and dies.

The following are among the finest: Head of Hercules; bust of Bacchus; Faun attempting to rob a Bacchante of her robe; reversed lyre with horns represented by two dolphins, springing from a rose-crowned head of Cupid, grouped artistically with the panther of Bacchus, which holds the thyrsus in its front paw; mask with large beard and open mouth; Venus and Cupid; Cybele riding on the lion; giant dragging a griffin from a cavern; helmeted head in profile, with a long beard; Homer as a statue; several portrait-heads; head of Medusa, in cornelian, a beautiful modern work. The catalogue of the director gives full particulars about every object in the collection.

On the W. side of the Lange Voorhout is an octagonal sandstone monument (Pl. 48; E, 4) to *Duke Charles Bernhard of Saxe-Weimar* (d. 1862), who distinguished himself in the Dutch service at the Battle of Waterloo in 1815, in the battles against the Belgian insurgents in 1831, and in the East Indian Wars of 1849. — Adjacent, in the Korte Vorhout, rise the *Theatre* (Pl. 68; E, 4), and the *Palace of Princess Marie* (Pl. 57; F, 4), the late king's cousin.

On the Prinzesse-Gracht is the *Cannon Foundry* (Pl. 11), beyond which is the Museum Meermanno-Westreenianum (Pl. 51; F, 4), a somewhat motley collection of MSS., specimens of early typography, coins, ancient vases, a few small ancient sculptures, Japanese curiosities, etc., bequeathed by Count Meermann (d. 1816) and Baron Westreenen (d. 1850).

The most interesting MSS. are a fragment of an Old Testament of the 5th cent.; a book of the Gospels of the 9th cent.; a Flemish Bible in rhyme, of 1332; a French Bible with miniatures by Jan of Bruges, executed in 1371 for Charles V., the Wise, of France; the Ethics of Aristotle in French, of 1376, with miniatures in grisaille; French translation of Au-

gustine's 'De Civitate Dei', with numerous miniatures (end of the 15th, or early in the 16th cent.); and several others of the early Flemish and Dutch schools. Among the specimens of TYPOGRAPHY are several block-books, such as were common at the close of the middle ages, particularly in Holland; incunabula of *Gutenberg* and *Caxton*, etc. Unfortunately the museum is open only on the first and third Thursday of every month, 10-4 o'clock. Tickets are issued on the previous day, 10-4 o'clock, by the director of the library (p. 274). The visitor is conducted through the museum by an attendant.

The WILLEMS-PARK (Pl. D, 2), a circular *Place* enclosed by pleasant houses and gardens, at the N.W. corner of the town, on the way to Scheveningen, is adorned with the imposing ***National Monument** (Pl. 44), begun in 1863 and inaugurated in 1869, to commemorate the restoration of Dutch independence in 1813 and the return of Prince William Frederick of Orange, who afterwards became king. On the massive substructure rises a lofty rectangular column bearing a smaller one which is adorned with the arms of the kingdom and the seven provinces, the whole being crowned with a Batavia in bronze, holding a banner in her right hand and a sheaf of arrows in the left, with the lion of the Netherlands at her feet. On the side facing the town Prince William Frederick is represented in his coronation-robes, swearing to maintain the constitution. At the back are Gysbert Karel van Hogendorp, Fr. Ad. van der Duyn, and Count L. van Limburg-Styrum, the leaders of the rising in November, 1813. The figures on the narrow sides are emblematical of Liberty and Law. All these figures are in bronze, having been modelled by *Jaquet*. Two reliefs on the round part of the pedestal represent the rising of the people and the arrival of the king. The whole monument was designed by *W. C. van der Wayen-Pieterszen* and *Koelman*. — Near the monument is *De Boer's Bazaar* (p. 260).

The **Nieuwe Kerk** (Pl. D, 6), on the Spui, with wooden vaulting, was built by *Hendrik de Keyser* (p. 248); it contains the tombs of the De Witts (p. 271) and of Spinoza (near the pulpit). *Spinoza's House*, Paveljoensgracht 32, opposite the Heilig-Geesthofje (Pl. 14; C, 6), was occupied by the great philosopher from 1671 down to his death in 1677. Opposite is a bronze **Statue of Spinoza** (Pl. 49), by *Hexamer*, erected in 1880.

The **Zoological-Botanic Garden** (Pl. F, 3) is a favourite place of recreation, containing a fair collection of birds and a few other animals. Admission 50 c.; those who make a long stay at the Hague may subscribe. Concerts on Mon. and often Frid. evenings in summer, and on Sun. afternoons in winter (adm. 1 fl.; restaurant).

To the S. of the Zoological Garden is the *Malieveld*, the drilling-ground of the garrison. Farther on begins the celebrated and beautiful ***Park** *(het Bosch)*, a plantation intersected by avenues in different directions, and about $1^1/_2$ M. in length. In the centre is a large garden belonging to the *Witte* or *Litteraire Societeit*, to which admission is granted only on introduction. On Sundays from 2 to

3.30, and on Wednesdays from 7 to 9.30 o'clock, a band plays here and attracts numerous visitors. Near the road the forest is traversed by regular avenues of stately old trees, while the remoter parts are in their primitive condition. Comp. the small map on the Plan.

Near the N.E. corner of the Park, about 1½ M. from the Hague, is situated the **Huis ten Bosch,** *i. e.* the 'House in the Wood', a royal villa, erected in 1647 by *Pieter Post* for Princess Amalia of Solms, widow of Prince Frederick Henry of Orange (p. xxxii). Visitors to the villa may make use of the tramway from the Plein to Bezuidenhout, the terminus of which is in the Laan van Nieuw-Oosteinde (see Map of the Environs). Those who walk through the Bosch turn to the right at the end of the ornamental water and soon reach the gate to the grounds surrounding the villa.

The Interior is worthy of a visit. (Visitors ring at the door in the right wing; fee 1 fl. for 1-3 pers., 2 fl. for a larger party.) The *Dining Room* is embellished with grisailles by *De Wit* (1749) of Meleager, Atalanta, Venus, Adonis, and Genii, painted in imitation of bas-reliefs, and producing an almost perfect illusion; it also contains Chinese, Saxon (Meissen), and Delft porcelain. In the *Chinese Room* is some tapestry of rice-paper of the 18th century. The *Japanese Room* contains bright-coloured embroidery with birds and plants, presented to Prince William V. of Orange in 1795, Japanese cabinets, etc.

The chief attraction is the **Orange Saloon*, an octagonal hall adorned with scenes from the life of Prince Frederick Henry, painted by artists of the School of Rubens (comp. Introd., p. 1), and lighted partly by the cupola above, and partly from the sides. The walls are about 50 ft. in height, the lower part being covered with canvas, while the upper part is of wood. The best of these paintings is that which covers the principal wall, by *Jordaens*, representing the triumph of the young prince over vice, sickness, and other enemies of youth. The others contain several bold and finely-conceived groups, but exhibit numerous traces of the inaccurate drawing of Rubens's school, while the general effect is far from pleasing.

The following pleasant Excursion may be taken from the Hague (2-3 hrs. driving). Along the Leyden road ('Straatweg naar Leiden'; Pl. F, 4), through the Park, and then by the 'Papenlaan' to *Voorschoten* (p. 240), the *Leidsche Dam*, and *Voorburg*, near which is the popular resort of *Wykerbrug*, with a restaurant. Then back by the '*Laan van Nieuw-Oosteinde*', to the S. of the Bosch. — Another steam-tramway (p. 260) runs from the Hague to (25 min.) the new sea-bathing resort of *Kyk duin*, near the village of *Loosduinen*.

39. Scheveningen.

The following conveyances ply between the Hague and Scheveningen, a distance of 2½-3 M.

1. The Steam Tramway of the Dutch and Rhenish Railway (*Stoom Tramway der Nederl. Rhyn-Spoorweg Maatschappy*), which starts from the *Rhenish Station* (Pl. F, 6, 5) every ¾ hr. during the season, and also ½ hr. after the arrival of each train (for the passengers from Utrecht, Gouda, etc.). The station at Scheveningen is situated close to the German Protestant Church, near the large Bath House.

2. Steam Tramway of the Dutch Railway (*Hollandsche Yzeren Spoorweg Maatschappy*), in ½ hr., starting from the *Dutch Station* (Pl. D, 8;

'S GRAVENHAGE.

1. *Badinrichting* C.5.D.3.
2. *Bazar, Koninkl. (De Boer)* C.2.
3. *Bibliotheek, Koninkl.* E.4.
4. *De Club* E.4.
5. *Diaconie Weeshuis* B.C.7.
6. *Diligentia* D.4.
7. *Gasthuis* B.6.
8. *Gebouw van Kunsten en Wetenschappen* F.5.
9. *Gerechtshof* D.5.
10. *Geschutboorderij* F.3.
11. *Geschutgieterij* E.F.4.
12. *Gevangenpoort* D.4.
13. *Gouvernement v. Z. Holland* E.4.
14. *H. Geest Hoffe* C.6.
15. *Hooge Raad d. Nederlanden* D.5
16. *Kabinet van Couvée* D.5.
17. „ „ *Goupil & Co.* D.4.
18. „ „ *Jhr. Steengracht* D.4.

Kerken:

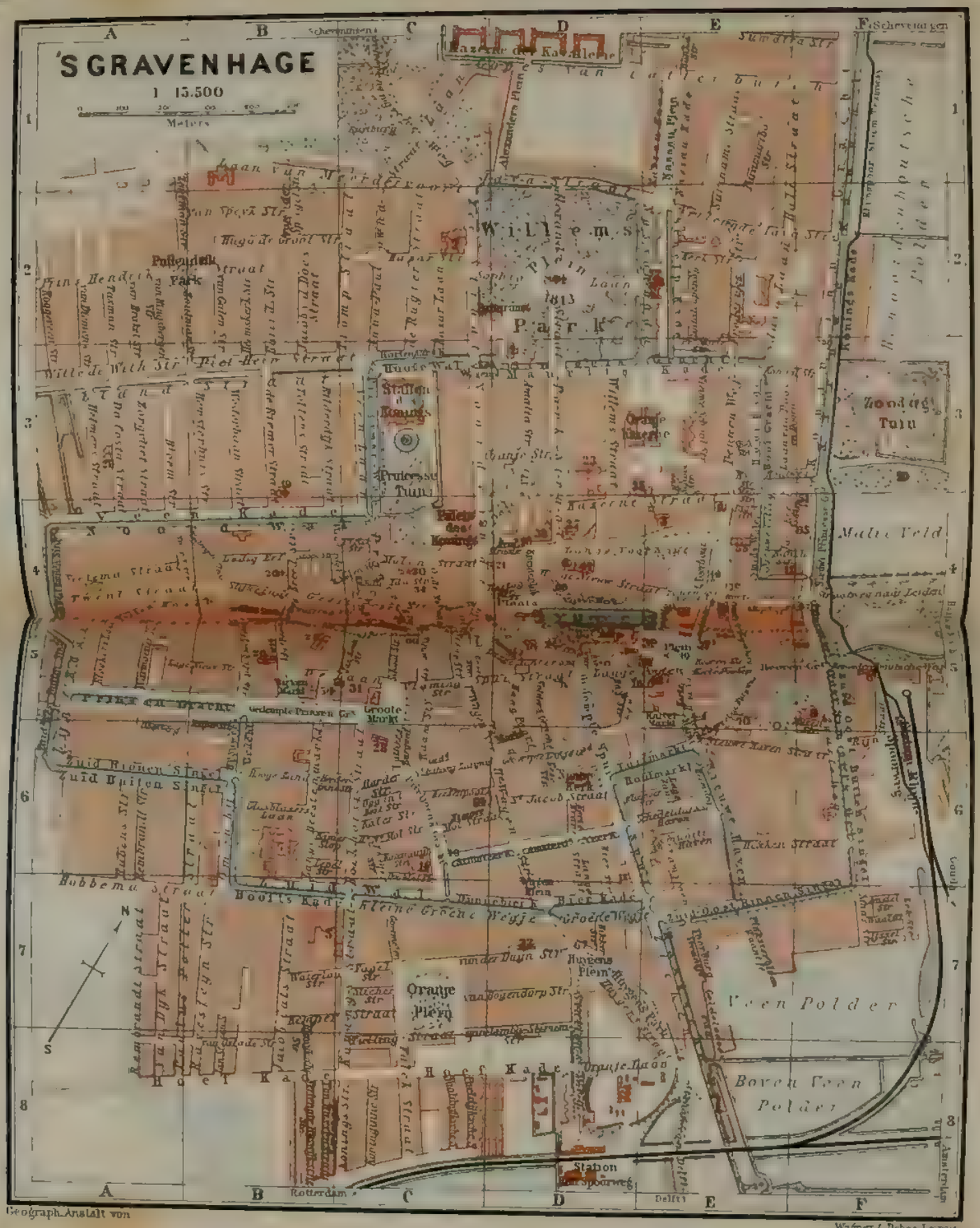
19. *Apostolische K.* B.3.
20. *Bethlehems K.* B.4.
21. *Pransche K.* C.D.4.
22. *H. Antonius en Lodewijks K.* F.5.
23. *H. Jakobus K.* D.3.
24. *Hoogduitsche K.* E.5.
25. *H. Theresia K.* B.5.
26. *H. Willebrordus K.* B.5.
27. *Klooster K.* D.4.
28. *Luthersche K.* C.6.
29. *Onze Lieve Vrouwe K.* A.3.
30. *Oud Roomsche K.* C.4.
31. *Remonstrantsche K.* B.C.5.
32. *St. Joseph K.* D.7.
33. *Willems K.* E.2.
34. *Leesinrichting* C.4.
35. *Manege of Rijschool* D.E.3.
36. *Ministerie v. Binnenl. Zaken* D.5.
37. „ *v. Buitenl. Zaken* D.5.
38. „ *v. Financiën* D.4.
39. *Ministerie v. Justitie* D.E.5.
40. „ *v. Koloniën* E.5.
41. „ *v. Marine* D.4.
42. „ *v. Oorlog* E.5.
43. „ *v. Waterstaat, Handel* C.4.

Monumenten:

44. *v. Neêrlands Bevrijding 1813* D.2.
45. *v. Koning Willem II* D.5.
46. *v. Prins Willem I* E.5.
47. *v. Prins Willem I (Buiterstandb.)* C.4.
48. *v. Hertog v. Saxen Weimar* E.4.
49. *v. Spinoza* C.6.

Musea:

50. *Gemeente Museum* E.4.
51. *Meermanno Westreenianum* F.4.
53. *Mauritshuis* E.5.
54. *Muzijkschool, Koninkl.* B.5.
55. *Paleis Prinses Hendrik* E.4.
56. „ *Prins v. Oranje* D.4.
57. „ *Prins v. Wied* E.F.4.
58. *Politie* C.5.
59. *Post en Telegraaf* C.5.
60. *Ridderzaal* D.5.
61. *Rijks-Archief* E.5.
62. *Stadhuis* C.5.
63. *Staten-Generaal* D.5.
64. *Synagoge, Israëlitische* C.6.
65. „ *Portugeesche* E.F.4.
66. *Teeken Akademie* F.5.
67. *Tramweg-Station* D.7.
68. *Théâtre* E.4.
69. *Vischmarkt* C.5.
70. *Vrijmetselaars Loge* E.5.
71. *Witte of Litteraire Societeit* E.5.


'S GRAVENHAGE
1 : 15.500
Meters
Willems Park
Zoodig Tuin
Malie Veld
Oranje Plein
Veen Polder
Boven Veen Polder
Station
Rotterdam
Delft
Geograph. Anstalt von
Wagner & Debes Leipzig

Oost Duinen
Hôt. d'Orange
Pompstation der Waterleiding
Ravelijn
Gr. Badhuis
Station
Hôtel gamp
Kerk
Galeries
Harsten Hoek
Exercitieveld
Roggenwoning
Kleine Boetzijzer
Groote Boetzijzer
SCHEVENINGEN
Hôt. Deutschmann
Renbaan
Hôtel Continental
Duinen Del
Grenadiers
Schietbuinen
Kampduist
Vinkenbuist
Musschen Berg
Boukenhorst
Hôt. Rauch
Hôt. Zeerust
Monument
Vuurtoren
Vrijwe Badweg
Schietgezelschap
Weltevreden
Amonshoogte
Duinzigt
Kerkhof
Kerkvijving
Lawenschool
Kanaal
Oudsersmuis
Kijk Duinen
Wolfsdorp
Amons
Vlakte
Bilhaanden
Holland. Tuin
Regersbergen
Wilkensoord
Vuurbaaks Plas
Hoek van Holland
Scheveningsche Boschjes
Hôtel de la Promenade
Herten kamp
St. Hubert
Batt.
Koningsduin
Hôt. Bonnesoeur
Wolfsdorpsche Weg
Aspersdorp
Oost Duin
Bulets Kwekerij
Wassenkamp
Snoekbrug
Palace in 't Bosch
Mariendal
West Duinen
Daniels Plas
Water Del
Zorgvliet
Kazerne
Bosch Weg
Barensbrug
Bavilliën
Kleine Lag
Zuider Bosch
Veen Polder
Rijnen
Rustenrust
Rustburg
Zoll Bot. Tuin
Het Bosch
Houtrust
Kruisenburg
Molen
Eo Jamp
Bosch Koe
Bosch Vaart
Oosterhout
Bugt Kerk
Nieuw Oosteinde
Nieuwe Station Rijn Spoorweg
Holl. Spoorweg
Noordschoten
Leiden
Gedrukt aan het Magazijn Lithos Haarlem
1: 50.000
0 ½ 1 2 Kilom.

p. 259; in connection with the trains) and from the *Anna-Paulowna-Straat*. The station at Scheveningen lies at the S.E. end of the village, near the Roman Catholic Church.

Fares on both lines, 25 or 15 c., 10 tickets 2 or 1 fl.; tickets are obtained in the car. In returning, travellers may procure through railway-tickets and book their luggage at Scheveningen.

3. Tramway. There are two tramway-lines, both of which start from the *Plein* (Pl. E, 5), while one follows the old, and the other the new road (see p. 278). The former is divided into five, the latter into four sections. Fare 5 c. per section.

4. Cabs. From the railway-stations at the Hague to Scheveningen, 1-2 pers. 1½, 3-5 pers. 1¾ fl.; trunks 10 c. each. Comp. p. 260.

Hotels. At the height of the season it is advisable to secure rooms in advance; in June and Sept. charges are usually lower. — *Grand Hôtel des Bains & Curhaus, on the Dunes (see p. 279). R. from 2 fl., B. 80 c., table d'hôte 2½ fl. — To the N. is the *Hôtel d'Orange, a large house situated on the Dunes, R. from 2½, D. 2½ fl. Adjoining this hotel is the *Pavilion*, a building containing twelve distinct suites of furnished apartments for families, each of which is let for 1500-1800 fl. for the season. — To the S. of the Grand Hôtel des Bains is the Hôtel des Galeries, no sea-view, with a restaurant, café, and shops on the ground-floor; R. from 1½ fl. (before 21st July from 1¼ fl.), extra bed ¾-1 fl., A. 25, L. 25, B. 60 c., 'pens.' 3½-4, D. 2 fl. — *Hôtel Garni, the property of a company, with about 190 rooms, R. from 1 fl., D. 2-2½ fl., B. 70 c., 'pension' without room 4 fl., good cuisine; *Hôtel Deutschmann. — *Hôtel Rauch, R., L., & A. 2-8½ fl., B. 60, D. 2, pens. 5-8 fl.; Hôtel Zeerust R. 1-6 fl. (before and after the season somewhat cheaper), with terraces, on the Dunes, to the right and left at the end of the principal street of the village. — There are also several villas on the Dunes, which are let to summer-visitors.

Behind the Dunes, without a view of the sea: Hôtel Continental, Nieuwe Badweg, ¾ M. from the Hôtel des Bains, first class. — To the S. of the Curhaus: Hôtel-Restaur. Nelck; Alteburg; Pension; Schnitzler, etc. Nearer the village are numerous hotel-pensions and furnished villas, rooms in which are cheaper than in the hotels on the beach. — In the village: Hôtel-Restaurant St. Hubert, Nieuwe Badweg, R. 1-1½, D. 1½, pens. 3-4 fl., unpretending; Belvedere, with a café; *Hôtel de la Promenade, the halfway point of the tramway-route, see p. 278; R., L., & A. 1½-3, B. ¾, D. 2¼, pens. from 5½ fl.; *Beauséjour, Banka Straat, at the entrance of the Scheveningsche Boschjes. — Most of the private lodgings are indifferently fitted up; in engaging rooms it is advisable to have a written agreement. — On Sundays Scheveningen attracts crowds of Dutch visitors from all parts of the country, most of whom dine at the hotels.

Baths. Bathing-coach with awning 1 fl., without awning, generally used by gentlemen, 70 c.; subscription for 20 baths with towels 12 or 8 fl.; small bathing-coach, which is conveyed to the water's edge only, with one towel, 20-30 c., after 9 a.m. 30 c.; subscription for 20 baths 3, for the whole season 7½ fl.; fee 10 c. for each bath, or 1 fl. 20 c. for 20 baths. The custom of promiscuous bathing, as in Ostend, Blankenberghe, and elsewhere, has been lately introduced, but there are also separate bathing-places for gentlemen and ladies. Tickets are procured at the office on the beach in front of the Bath House. On Sundays there is no bathing allowed after 2 p.m. Owing to the strong 'under-tow' it is not advisable for swimmers to venture beyond the space marked off for bathers.

Warm Baths of salt-water (65 c. and fee), vapour-baths, etc., at the Bath House, well fitted up (from 7 a.m. to 4 p.m.).

Visitors' Tax (not obligatory): For the season 20 fl.; for members of families 'cartes secondaires' at 6 fl. are also issued. Day-tickets 50 c., in the second half of July 75 c., in Aug. 1 fl. The subscribers are admitted without charge to the dancing 'réunions' and to the ordinary concerts and theatrical perfomances, while for the extra entertainments they pay half-price.

Physicians: *Dr. Mess*, villa on the Dunes, next to the Hôtel Garni; *Dr. Francken*, at the Bath House; *Dr. van der Mandele*, *Dr. van der Sluys*, both Prins Willemstraat.

Post and Telegraph Office, Keizerstraat 294; branch-office in the Cursaal.

Donkeys. Per ½ hr. 20 c., ½ day 1 fl. 25 c.; with small carriage, per hr. 50 c., ½ day 2 fl.; carriage and pair of donkeys, per hr. 75 c., ½ day 2½ fl.

Boating, as at other Dutch watering-places, badly provided for. — Tents ('pavillons') and chairs ('Windstoel') may be hired on the beach. — 'Le Petit Courrier' and the official gazette (published daily) contain a list of visitors.

English Church at the Hague (p. 260).

There are two roads between the Hague and Scheveningen: —

1. The Old Road, paved with 'klinkers', constructed in the middle of the 17th century, leaves the town by the N.W. gate (Pl. C, 1), and is shaded by trees and provided with a tramway-line. On the right, between the old road and the Canal, lie the *Scheveningsche Boschjes*, a park with numerous fine old oaks, affording beautiful walks. On the left is the château of *Zorgvliet*, once the residence of Cats, the Dutch statesman and poet (d. 1660), now the property of the Grand-Duchess of Saxe-Weimar. Farther on, we pass a row of villas, including the *Hôtel de la Promenade* (halfway house on the tramway-route). Distance from the Scheveningen Gate at the Hague to the beginning of the village 1½ M., to the beach 2¼ M.

2. The uninteresting and shadeless New Road leads direct from the N. end of the town (Pl. F, 1) to the Bath House, skirting the canal at first, and crossing it halfway. This is the route followed by the steam-tramway from the Rhenish station and by one of the ordinary tramways. On the Dunes to the right, in the distance, is the large building of the *Hague Water Works* (adm. Tues. and Thurs. 12-4; fine view).

Scheveningen, a clean fishing-village with 15,000 inhab., consists of neat brick houses, sheltered from the sea by a lofty dune. The late-Gothic church, consecrated in 1472, with its pointed spire, once stood in the middle of Scheveningen, but on 1st Nov., 1570, a spring-tide swallowed up half of the village, consisting of 125 houses, so that the church now stands at the W. end. As the ground rises gradually behind the village, no view is obtained of the sea until the top of the Dunes is reached.

An undulating Terrace, paved with bricks, extends along the top of the Dunes from the village to the Hôtel d'Orange (about 1 M.), forming an admirable promenade. Lower down, on the side next the sea, another paved road, completed in 1877, connects the village with the large Bath House. At the S.W. end of the Terrace are the *Lighthouse* (Vuurtoren; adm. 15 c.; fine view, best early in the morning or in the evening) and the *Monument*, an obelisk erected in 1865 to commemorate the return of William I. after the French occupation (p. xxxiv). Farther on are numerous villas, the Grand Hôtel des Bains, and the other hotels mentioned above. A little inland lie the German *Protestant Church*, with two towers,

and the *Sophie-Stichting*, a marine hospital for children (open in summer only).

The large *Bath House* and *Curhaus*, or *Grand Hôtel des Bains*, is the great rallying-point of visitors. The handsome new building, erected in 1884-85 by the German architects Henkenhof and Ebert, burned down in 1886, and rebuilt since, is upwards of 550 yds. in length and is surrounded by spacious verandas. The richly adorned Cursaal, surmounted by a glass cupola, can accommodate 2500 persons. — To the S. is the large café-restaurant *De Seinpost*, where a band plays daily.

Scheveningen possesses numerous fishing-boats *(pinken)*, the cargoes of which are sold by auction on the beach immediately on their arrival. The scene on such occasions is often very picturesque and amusing. The herring-fishery is also prosecuted with considerable success, many of the 'pinken' occasionally venturing as far as the N. coast of Scotland.

Scheveningen is now frequented by about 20,000 visitors annually. The height of the season is from 15th July to 15th Sept., before and after which charges are lowered. Scheveningen is reputed to be among the most expensive bathing resorts on the Continent. The sands are firm and smooth (bathing-places, see p. 277). A great advantage which Scheveningen possesses over the other watering-places on the N. Sea is the proximity of the Hague and the woods a little inland, which afford pleasant and shady walks.

In 1673 Admiral de Ruyter defeated the united fleets of France and England off the coast near Scheveningen.

40. Leyden.

Comp. the Plan, p. 284.

Hotels. *Hôtel du Lion d'Or (Pl. a), *Hôtel Levedag (Pl. d), in both R., L., & A. 1¾-2¾ fl., B. 50-80 c., D. 2¼-2½ fl.; Hôtel Central, opposite the post-office, R., L., A., & F. 1¾, D. 1¼ fl.; Soleil d'Or (Pl. b). All these are in the Brêestraat. Hôtel de la Poste, with café-restaurant, in the Aal-Markt (Pl. D, E, 3); Hôtel Place Royal, Noordeinde, R., L., A., & F. 1¾, D. 1¼ fl., well spoken of.

Cafés-Restaurants. *Zomerzorg*, near the railway-station, with a pleasant garden; *Café Suisse*, Brêestraat 84; *Stadt Nürnberg*, Brêestraat 16 (good beer); *Café Neuf*, Brêestraat 107, opposite the Hôtel de Ville. — **Rail. Restaurant.*

Tramways. From the station (Pl. B, 1) across the Beestenmarkt (Pl. C, 2) and thence through the Brêestraat to the *Hoogewoerds Poort* (Pl. H, 5), 10 c., small articles of luggage free. — **Steam Tramway** to Haarlem and to Katwyk aan Zee (see p. 285), with a branch to Rynsburg and Noordwyk and another viâ Voorschoten (branch to Wassenaar) and Voorburg to the Hague (pp. 258, 260).

Steamboat to Katwyk, see p. 285.

Cab from the station to the town 60 c., per hour 1 fl.

Leyden, in the middle ages *Leithen*, one of the most ancient towns in Holland (although probably not the *Lugdunum Batavorum* of the Romans), is situated on the so-called *Old Rhine*, the sluggish waters of which flow through the town in several canal-like arms.

The town contains 46,300 inhab., but is sufficiently extensive to accommodate 100,000, a number it boasted of when at the height of its prosperity. In the 16th cent. Leyden sustained a terrible siege by the Spaniards, which lasted from Oct. 31st, 1573, to Mar. 24th, 1574, and then, after a short and partial relief by Prince Louis of Nassau, was continued as a blockade down to Oct. 3rd of the same year. William of Orange at last caused the S. dykes to be pierced, and the country being thus inundated, he relieved the besieged by ship. Leyden was the birthplace of several of the painters of the 16th and 17th centuries: Lucas van Leyden, Joris van Schooten, Jacob van Swanenburgh, the great Rembrandt van Ryn, Jan Steen, Gerard Dou, Gabriel Metsu, Jan van Goyen, Frans van Mieris, Peter Slingeland, etc. It possesses, however, but few specimens of their works. Leyden also became the centre of the Dutch textile industry, when the 'Yperlinge' (weavers from Ypres) settled here after the great war.

The town still presents many picturesque mediæval features (especially in the Rapenburg and Bréestraat). The *Morsch Gate* (Pl. B, 2), surmounted by a dome, built by Willem van der Helm in 1669, is a relic of the old fortifications.

The oldest edifice in Leyden is the **Burg** (Pl. E, 3, 4; adm. 10 c.), situated on a mound of earth in the centre of the town. It is circular in form, and is undoubtedly of very ancient origin. The chroniclers connect it with Drusus and the Anglo-Saxon Hengist. It first appears in authentic history during the 10th century. The building has been badly restored and adorned with pinnacles. The top commands a good view of the town and neighbourhood, extending on a clear day to the sea.

Near the Burg is situated the **Church of St. Pancras,** or *Hooglandsche Kerk* (Pl. 2; F, 4), a late-Gothic stone edifice erected on the site of an earlier building in the 15th cent., and recently restored. It is a large basilica with nave and aisles, with a transept also flanked with aisles. The nave, which has reached neither its projected length nor its projected height, is covered by a wooden roof of barrel-vaulting. The N. arm of the transept, the façade of which is richly decorated, is surmounted by singular-looking turrets. The spacious interior is supported by thirty-eight massive buttresses. By one of these is the insignificant monument of the burgomaster Van der Werff (d. 1604), who in 1574 gallantly defended the town during the siege by the Spaniards.

A few paces to the S.W. of the Burg is a bridge with a covered wooden portico built in 1825, and used as a *Corn Exchange* (Pl. 13; E, 4), leading to the *Breedestraat* ('Brêestraat'), the principal street in Leyden, which, with its continuation the Hoogewoerd, intersects the whole town in the form of an S.

In this street, on the right, rises the ***Stadhuis** (Pl. 20; E, 4), one of the most successful examples of the Dutch style of the close

of the 16th cent., with a lofty flight of steps. The picturesque broach-spire was added in 1577, and twenty years later the façade was completed by *Lieven de Key*. The latter did not reach its present extent (85 yds.) until the 17-18th centuries. The interior is still as it was in the 15th cent., though the rooms appear modernized. In the Archive Room is some good carved panelling of 1607. Over the side-entrance on the N. is the following inscription: '*nae sWarte hVnger-noot gebraCht had tot de doot bInaest zesdVIzent MensChen, aLs't god den heer Verdroot gaf hI Vns Weder broot, zo VeeL WI CVnsten WensChen*' (*i.e.* literally: When the black famine had brought to the death nearly six thousand persons, then God the Lord repented of it, and gave us bread again as much as we could wish). This inscription, which refers to the siege of 1574, is a chronogram, the capitals (among which W is reckoned as two V's) recording the date, and the 131 letters the number of days during which the siege lasted.

Near the Post Office is the handsome building of the *Minerva Club*, to which most of the students belong. — Opposite is the *Rhynlandhuis*, built by Lieven de Key in 1596, and restored in 1870. A little nearer the Old Rhine is the *City Weigh-house* and Butter-market in the Aalmarkt, built in 1658 by Pieter Post. The sculptures are by R. Verhulst.

At the W. end of the Brêestraat is the ***Museum of Antiquities,** or *Museum van Oudheden* (Pl. 16; C, 3), open daily from 10 (Sun. 12.30) to 4 o'clock. Strangers may obtain admission at other times on application. It occupies eleven rooms, and is most valuable in the Egyptian department. Some of the Greek sculptures are also very important.

Ground Floor. *Room I.* (r.). **Indian Idols.** Brahma, the 'Creator', Vishnu with the trunk of an elephant, the 'Preserver', Shiva, the 'Destroyer', resting on skulls, in numerous examples of various sizes (sun, water, and fire; or power, wisdom, and justice; or the past, the present, and the future; *i. e.* the Indian Trinity, often represented as a body with three heads); an idol of lava in the form of a bull; relics from Carthage; custodian of a temple, a quaint figure with a sword.

Rooms II, III. **Roman and Greek Antiquities.** In R. II., Roman statues and busts: 76. *Trajan;* 75. *Tiberius;* 129. Bust of *Hadrian.* — R. III. In the middle, on a circular altar with reliefs, *103. *Colossal Head of Dionysus*, much injured. By the right wall: *52. *Statue of Zeus*, well preserved and of unusual type. By the window: 62. Youthful *Pan.* Adjacent, *Votive Relief to Æsculapius and Hygieia*, of good Greek workmanship. Left wall: *Statue of Apollo*, freely restored (head, perhaps, of a Venus?). Numerous inscriptions. High up, I,152. *Head of Apollo*, an archaic Greek work much mutilated.

Room IV. **Egyptian Sculptures.** Sarcophagi with figures of the dead and hieroglyphic inscriptions; Greek tomb-inscriptions from Egypt, mostly of the Christian period. Funereal pyramid of a royal secretary; kneeling statues from tombs. Slabs with reliefs and inscriptions, some with well-preserved colouring (No. 26). In the entrance-wall is a recess fitted up in the style of an Egyptian tomb. — The end of the room is partitioned off by four pillars and a gate from the entrance to an Egyptian tomb. Large niche in granite, presented to a temple by *King Amasis* in the 6th cent. before Christ. Relief from the grave of *King Horus* (15th cent. B. C.), with captives (Jews?).

First Floor. *Room I, II, III.* **Smaller Egyptian Antiquities.** R. I. Mummies, ornaments, flowers; statuettes in wood, bronze, and porcelain. Papyrus scrolls in hieroglyphic, hieratic, and Greek text. — RR. II, III. Egyptian gems, statuettes, jewels, scarabæi, bronzes, vessels in terracotta and alabaster, bread found with mummies, etc.

Rooms IV and V, which contain **Greek and Roman Antiquities**, are fitted up in imitation of the Roman columbaria or grave-chambers for funereal urns. In R. IV. are funereal urns and inscriptions, and an *Early-Christian Sarcophagus*, with reliefs. The next room contains *Etruscan Cists*, with figures of the deceased and reliefs ((to the left, No. 400, Ulysses and the Cyclops). Here are also several admirable *Greek Funereal Monuments*, some of them of the classic period. The finest is the ***Relief of Archestrate*, daughter of Alexos, from Sunium, one of the best Attic monuments of the kind, dating from the 4th cent. B. C.

Second Floor. Casts from antique sculptures and from the cameos at the Hague (p. 274); Greek, Roman, and Etruscan bronzes, weapons, helmets; Greek and Roman vases in the ancient and more modern style; terracotta vessels; models of ancient tombs.

Third Floor. Cork models of ancient structures; models of lake-dwellings in the Lake of Zürich; model of a 'giant's grave' near Assen (p. 349); Teutonic idols and relics from the same district.

The **Natural History Museum** (Pl. 15; C, D, 4), Rapenburg 69, is open on Tues., Thurs., and Sat., 12-4. The collection is particularly well supplied with specimens of the products of China, Japan, British India, Arabia, and Persia. The cabinet of stuffed birds includes the collection of M. Temminck (d. 1858), one of the greatest of European ornithologists. The cabinet of *Comparative Anatomy* is also very complete. — The *Law Courts*, also in the Rapenburg, contain a collection of casts (the statues found at Olympia, etc.).

In the neighbourhood are some buildings of importance in the literary history of Holland: the small *Bibliotheca Thysiana* (1655) on the Rapenburg; the *Tribunal* (1655), which belonged to the 'Gravensteen', the prison of the Dutch counts, and the *Hofje van Broeckhoven* (1640), a home for old men, both on the Papengracht. Opposite the Gravensteen is the picturesque *Gymnasium*, built in 1599 by Lieven de Key.

The **Church of St. Peter** (Pl. 1; D, 4), erected in 1315, with double aisles, is the largest church at Leyden, and the last resting-place of many distinguished men. The lofty W. tower fell in 1512.

The monument of the celebrated physician *Boerhaave* (d. 1738) bears the modest inscription: '*Salutifero Boërhavii genio sacrum*'. Other monuments record the names of *Dodonaeus*, *Spanheim*, *Meerman*, *Clusius*, *Scaliger*, and other Dutch savants. The inscription on that of *Prof. Luzac* states that he perished in the explosion of 1807 (p. 284). The monument of *Joh. van Kerkhove* (d. 1660) is by R. Verhulst. The handsome pulpit and the choir-screen with its rich balustrade and carved frieze in the early Renaissance style deserve notice.

A house in the Klok-Steeg (No. 21), immediately adjoining the Pieters-Kerk-Plein (Pl. D, 4), bears an inscription to the effect that *John Robinson*, the leader of the first Puritan party banished from England, lived, taught, and died here (1611-25). The present house, however, was not built till 1683.

According to a popular tradition, Prince William of Orange,

after the siege of 1574, offered to reward the citizens for their gallant conduct in the defence by exempting them from the payment of taxes for a certain number of years, or by the establishment of a university in their city. The latter alternative is said to have been preferred, and the prince accordingly founded a *High School*, or **University,** in 1575. Its fame soon extended to every part of Europe. Hugo Grotius, Scaliger, and Cartesius (Descartes), the greatest scholars of their age, Salmasius, Boerhave, Wyttenbach, and others resided and wrote here, and Arminius and Gomar, the founders of the sects named after them (p. 378), were professors at the university. Lord Stair (d. 1695), the celebrated Scottish jurist, spent several years in exile at Leyden, whence he accompanied his future sovereign William of Orange to Great Britain in 1688. Leyden still enjoys a high reputation as a seat of learning, especially as a school of medicine and natural science, owing to the very extensive collections which it possesses. Most of the professors (46, students 800) teach at their private residences (some of them still in Latin); a few only deliver lectures in the university-building itself (*Academy*, Pl. 8; C. 5, E. 5). The old building was the chapel of a Jacobin nunnery. In the Aula or hall is the elaborate tombstone of Jan van Adrichem, by the Frisian sculptor Vincent Lucas (1556). The staircase to the Carcer or prison is ornamented with designs by Jhr. Victor de Stuers. The hall of the Senate is adorned with portraits of prominent professors, from Scaliger down to those last deceased. Niebuhr in his Roman History expresses his opinion that no locality in Europe is so memorable in the history of science as this venerable hall. The *Library* (Pl. 26; D. 5), the oldest and richest in Holland, contains upwards of 300,000 vols. and 5600 valuable MSS. Considerable sums of money have recently been granted for the erection of new buildings and the improvement of the collections.

The **Botanic Garden** (Pl. C, 5), open to the public daily till 1 o'clock, was founded in the 16th century. It is arranged according to the systems of Linné and Jussieu, and kept in excellent order. The collection of exotics, chiefly from the E. Indies, is very fine. The hot-houses contain examples of the cinnamon-tree, the quinine tree, the coffee-plant, the cotton-tree, the mahogany-tree, the New Zealand flax-plant, the papyrus-tree, the bamboo, the sago-shrub, the camphor-tree, the 'fly-catcher', the arrowroot-plant, the tamarind-shrub, palms, etc. — The *Observatory* (Pl. 17), which enjoys a considerable reputation, is situated close to the Botanic Garden.

In the Hoogewoerd, the E. prolongation of the Breestraat, No. 108, is the **Ethnographical Museum** (Pl. 14; G, 5), an extensive and interesting collection of the products of the Southern Ocean, Australia, and the Dutch colonies (open on Mon. & Frid., 12-4).

Some Indian houses and a model of an Indian village are exhibited in the *Kaiserstraat*, near the Observatory (adm. in summer, 12-4). — The American, African, and East Indian collections are at *Heerengracht 8*.

The **Municipal Museum** (Pl. 25; D, 2), in the *Lakenhal* ('cloth-hall', erected in 1640 by the architect *S'Gravezande*), Oude Singel 32, contains a multifarious collection of antiquities connected with Leyden, and also a few interesting pictures, most of which were brought from the Stadhuis. It is open daily, 10-4, adm. 10 c.; Sundays, and 3rd Oct., the anniversary of the raising of the siege in 1574, 12-4, free. Catalogue 50 c.

Vestibule. Stained glass of the 16th century, representing counts and countesses of Holland (in brown monochrome).

First Floor. In the middle of the large hall two glass-cases, containing (left) gold and silver plate belonging to the municipality, of the 17th and 18th cent., and (right) glass of the same period, relics of the siege, coins, medals. The walls are hung with numerous portraits and 'Regent' or corporation pictures. To the right, on the end-wall: 11. *Gov. Flinck*, Portrait of a man; to the right of it, 7. *Adr. Brouwer*, Rustic scene; left, *Dom. van Tol* (pupil of Dou), Woman baking pancakes, and four boys. To the left: 143. *Unknown Painter*, Regent-piece of 1618. The tapestry opposite the entrance (No. 166), representing the relief of Leyden, was executed in 1587. — The contents of the side-rooms are similar.

Upper Floor. The pictures here, chiefly arquebusier and regent pieces, are more interesting and important. On the principal wall, facing the entrance: *Van Brée* (p. 140), Burgomaster van der Werff offering his body to the starving citizens, who demand the surrender of the town or the satisfaction of their hunger, a large but mediocre work. To the left and right are six pictures of arquebusiers (Nos. 40, 37, 34, 38, 36, 39), painted in 1626 and 1628 by *Joris van Schooten* (b. at Leyden in 1587); the execution is good and the heads are full of expression, but there is no attempt at artistic grouping. On the end-wall to the left: 32. *Van Schooten*, Representation of the misery that reigned during the siege; 71. Sortie; 70. *Peter van Veen* (1570-1639, Leyden), Arrival of the Water Gueux; Medallion-portrait of Burgomaster Van der Werff, in terracotta (17th cent.). On the end-wall to the right: 17. *Lucas van Leyden*, Last Judgment, the only authenticated large painting by this artist. To the right and left, *Cornelis Engelbertsz*, 9. Crucifixion with numerous figures, and wings representing Abraham's Sacrifice and the Miracle of the Brazen Serpent, 10. Pietà, with six scenes from the life of Christ. The small adjacent room contains five singular pictures by *Is. Claesz. van Swanenburgh* (d. 1614), father of Rembrandt's master, Jac. Isaacsz. van Swanenburgh, representing the old cloth manufactures of Leyden and the advent of Flemish cloth-makers. — The rooms adjoining on the other side contain a collection of old weapons and standards.

The promenades near the Rynsburg Gate (Pl. C, 1), by which we enter the town from the railway-station, are adorned with a statue of *Herman Boerhaave* (Pl. 24; see p. 282), modelled by Strackée. Beyond it is the *Academic Hospital*, and, in the distance, the *Military Hospital*. — On the Galgewater (Pl. B, C, 3) is the *Kweekschool voor de Zeevaart*, or seamen's training school.

The open spaces on both sides of the *Steenschuur Canal* (Pl. E, 5) were formerly covered with houses and owe their present appearance to an appalling explosion of gunpowder, which took place in 1807. The space on the N. bank is now partly occupied by buildings connected with the university (Pl. 8), while that on the S., which is still known as the 'Groote Ruine', is laid out as a pleasure-ground. The latter also contains a monument to *Burgomaster van der Werff* (p. 280), erected in 1884.

LEIDEN.
Hôtels
a Verhaaf de Goude Leeuw D 3.
b De Zon E 4.
c Logement den Burg E 4
d Lavedag D 4
e Hôtel de la Poste D.E.3.
Kerken
1 St Pieterskerk D 4
2 St Pankras (Hooglandsche Kerk) F 4.
3 Marc Kerk E 2.
4 Waard of Oosters Kerk G 3 4.
5 Remonstrantsche Kerk F 4
6 R.K. Lieve Vrouwe Kerk E 0.
7 " St Petrusk E 4
Openbare Gebouwen.
8 Academiegebouwen C 5.E.5
9 De Burgt E 3.4
10 Concertzaal D.3
11 De Doelen C.4
12 Gemeenlandshuis van Rijnland D.3.4
13 Korenbeurs en Brug E.4.
14 Museum, het Ethnografische G.5
15 " " van Natuurlijk Hist C.4
16 " " van Oudheden C.D.3.
17 Observatorium. C 5.6
18 Postkantoor D.3.
19 Schouwburg D.2
20 Stadhuis E.4.
21 Tuin der Academie C.5
22 Ziekenhuis, Akad B.C.2
23 Zomer-Societeit C.2.
24 Boerhave-Monument C.2
25 Lakenhal (Museum) D.2.
26 Bibliotheek D.5.
27 Kweekschool voor Zeev. B.3.
28 Minerva Societeit D.3.
Tramlijn
Stadsgracht
Polder
Galgenwater
De Rijn
Nieuwe Rijn
Groote Plantagie
Lammermarkt
Kool Gracht
Middelste Gracht
Oudeste Gracht
Nieuwe Bolwerk
Exercitie Veld
Echelle 1 : 10 800
Nederlandsche Ellen (Metres)

Geograph. Anstalt von Wagner & Debes, Leipzig

From Leyden to Noordwyk aan Zee, 6 M., steam-tramway, starting from the railway-station, several times daily, viâ *Rynsburg* (see below), in 1 hr. (fare 15 c.). — **Noordwyk aan Zee** (**Hôtel Huis ter Duin*, suitable for a prolonged stay, R. 1½-9 fl., pens. from 3 fl. 60 c., R. extra) is the most prettily situated watering-place on the Dutch coast, and has numerous German visitors.

From Leyden to Katwyk aan Zee, 6 M., steam-tramway, starting from the railway-station, 16 times daily in summer, in 40 min.; steamer from the Beestenmarkt bridge (Pl. C, 2), several times daily in 1-1½ hr. (fares 35 or 15 c.). — The road passes *Endegeest*, a country-house with pleasant grounds, which was the residence from 1630 to 1649 of Descartes (Cartesius), who wrote his chief mathematical and philosophical works here. Farther on are *Rynsburg* and *Katwyk Binnen*, with interesting monuments in their churches.

Katwyk aan Zee (**Groot Badhôtel*, **Hôtel du Rhin*, *Hôtel-Pension van Tellegen*, **Hôtel de Zwaan*, all on the Dunes, villas and private lodgings also obtainable) is a popular Dutch watering-place (5000 inhab.), plain but not cheap, near the mouth of a canal closed with huge gates, which assists the Rhine to empty itself into the sea.

The mouth of the Rhine was completely obstructed by sand in consequence of a hurricane in the year 839, and from that period down to 1807 its waters formed a vast swamp, which is now almost entirely drained (p. 258). In 1807 a large canal was constructed, with three locks, the first of which has two, the second four, and that next to the sea five pairs of gates. During high tide the gates are closed in order to exclude the water, which rises to the height of 12 ft. on the outside, while the level of the canal on the inside is much lower. At low tide the gates are opened for 5-6 hours in order to permit the accumulated waters of the Rhine to escape, and the masses of sand thrown up by the sea are thus again washed away. It is computed that 100,000 cubic ft. of water issue from the gates per second. In stormy weather, when the wind blows towards the land, the tide does not fall sufficiently to admit of the gates being opened. The dykes constructed at the entrance to the canal and on the sea-shore are of most imposing dimensions. The foundations consist of piles driven into the loose sand, upon which a massive superstructure of masonry is placed. These magnificent works, undertaken during the reign of King Louis Napoleon by the engineer *M. Conrad* (p. 287), are the finest of the kind in Europe, and have recently been strengthened in consequence of an outlet of the Haarlemmer Meer having been conducted to this point. The neighbouring kilns convert the heaps of shells thrown up by the sea into lime, which is used in the construction of the dykes.

41. Haarlem.

Hotels. Hôtel Fünckler (Pl. a; B, 3), in the Kruisstraat, ¼ M. from the station, R. & A. 1 fl. 75, L. 30 c., D. 2½ fl.; Gouden Leeuw (Pl. c, B 2; *Lion d'Or*), in the same street, a little nearer the station; Leeuwerik (Pl. b; B, 3), a few paces beyond the Hôtel Fünckler, commercial, R., L., & A. 1 fl. 75 c., B. ¾, D. incl. wine 2¼ fl., well spoken of. — Hôtel van den Berg and 't Wapen van Amsterdam, outside the town, near the Park, are two very good houses for a prolonged stay. R. & B. 2 fl., D. 2 fl., A. 50, L. 25 c.

Restaurants. *Brinkmann's Café-Restaurant*, Groote Markt 11, well spoken of; *Grand Café-Restaurant Neuf*, Groote Houtstraat 176. — **Rail. Restaurant.*

Tramway from the station through the Kruisweg and the Kruisstraat, past the Town Hall (p. 287), and through the Groote Houtstraat, to the Pavilion (p. 290); fare 10 c. — **Steam Tramway** to Leyden, starting from the Park (p. 290).

Cabs. With one horse: from the station to the town with 56lbs. of luggage 60 c.; extra luggage, 20 c. per 56lbs.; per hour, in the town 1 fl., outside the town 1½ fl.

Haarlem, with 50,000 inhab., the seat of the governor of the province of N. Holland, one of the cleanest and most attractive towns in Holland, and possessing several thriving manufactories, lies on the *Spaarne*, which flows through the town in a curve. The town is surrounded by well-kept gardens and promenades, laid out partly on the site of the old ramparts. The quaint old houses of brick and hewn stone offer much to interest the student of architecture. Hofjes (p. xxviii) are specially numerous in Haarlem.

Haarlem was for a long period the residence of the Counts of Holland. Like Leyden, it sustained a most calamitous siege during the War of Independence, and was taken, after a resistance of seven months (1572-73), by the Spaniards under Frederick of Toledo, son of the Duke of Alva. The defence, though ineffectual, was most heroic, and even the women, led by Kenau Simons Hasselaar, took a share in it. Upwards of 10,000 of the inhabitants perished on this occasion, and the commandant, the Protestant clergy, and 2000 of the townspeople were executed by order of their conqueror. Four years later the Spaniards were again expelled. The town attained the height of its prosperity in the 17th cent., when its school of art was also of some importance. Hend. Goltzius, Frans Hals, Jacob Ruysdael, Everdingen, Wouverman, Adr. and Is. van Ostade, and other painters dwelt here at that period; and at the same time there flourished a school of architecture, founded by *Lieven de Key* (d. 1627), the city-mason of Haarlem.

The Kruisweg and its prolongation, the Kruisstraat, lead from the station to the (½ M.) chief market-place. On the left, half-way (Kruisweg 65), is the *Episcopal Museum* (Pl. 1; B, 2), a collection of Dutch ecclesiastical antiquities, which is however much inferior to that of Utrecht. Admission Mon. to Frid. (holidays excepted) 10-5 o'clock, 25 c.; catalogue 25 c.

In the middle of the town is the Groote Markt (Pl. B, C, 4), in which stand the Groote Kerk, the Stadhuis, and the ***Meat Market** (Pl. 13; B, 4), erected by Lieven de Key in 1602-3, the quaintest brick and stone building in the country, perhaps even of the entire N. Renaissance, and artistically as interesting as the finest corporation-painting of a Frans Hals. Opposite, at the corner of the Smede-Str., is the *Old Town Hall*, now a barrack, said to be older than the Meat Market, and restored about 1650.

The **Groote Kerk** (*St. Bavo;* Pl. 5; B, C, 4) is an imposing and lofty cruciform church, erected at the close of the 15th century, with a tower 255 ft. high, completed in 1519. A thorough restoration of the edifice has been in progress for several years.

*Interior (sacristan's house on the S. side of the choir). The vaulting rests on twenty-eight columns, on which decorative paintings of the end of the 16th cent. have lately been brought to light. The nave and choir were apparently meant to be covered by stone vaulting, but are provided merely with a cedar-wood roof of cross-vaulting, dating from 1530. The roof above the intersection of the nave and transept is, however, of stone. The choir-stalls are fine, and also the late-Gothic brazen screen separating the choir from the nave, which was erected in 1510 by *Diderik Sybrandszoon* of Malines and is adorned with the arms of various donors. By one of the pillars, to the right in the choir, is a monument to the memory of *Conrad* (d. 1808), the engineer who constructed the locks of Katwyk (p. 285), and his coadjutor *Brunings* (d. 1805). The small models of ships suspended from the adjoining arch commemorate the 15th Crusade, under Count William I. of Holland. They date from 1668, the originals having fallen into decay. By the choir is the tomb of *Bilderdyk*, the poet (d. 1831). The pulpit in carved wood is Gothic (1452), while its handsome brass railings belong to the 18th century. A cannon-ball in the wall is a reminiscence of the Spanish siege. The pleasing group in marble below the organ, by *Xavery*, represents ecclesiastical poetry and music, expressing their gratitude to Haarlem for the erection of the organ. — The stained glass in the nave is modern; the chandeliers are after 16th cent. patterns.

The **Organ*, constructed in 1735-38 by Christ. Müller, and thoroughly restored in 1868, was long considered the largest and most powerful in the world, and still ranks as one of the largest instruments in existence. It possesses 4 keyboards, 64 stops, and 5000 pipes, the largest of which is 15 inches in diameter and 32 ft. long. Public recitals take place on Tuesdays from 1 to 2 p. m. and on Thursdays from 2 to 3 p. m.; at other times the organist may be engaged to play for a fee of 13 fl., which admits one or more persons.

In the large market-place in front of the church rises a bronze **Statue of Coster** (Pl. 2; B, 4), the alleged inventor of printing, designed by *Royer*, and erected in 1856.

The controversy as to whether Coster or *Gutenberg* was the real inventor of printing may now be considered definitely settled in favour of the latter. Recent investigations in the town records have, indeed, proved that a certain *Laurenz Janszoon Coster* lived at Haarlem in 1451-55 as a wine-dealer and tavern-keeper, and that he left the town in 1483; but no mention has been found of any printing-office in his possession. In any case, the works printed by this Coster, if such ever existed, cannot go back so far as 1454 (the oldest date of the Mayence printer), since the story of Coster, which came into vogue about 1560, expressly states that he was a grandfather when he made his first attempts. No works printed at Haarlem are known with a date either before or shortly after 1454. It is, however, certain that Haarlem was the first town in Holland at which printing was practised.

Opposite the principal façade of the Groote Kerk rises the **Town Hall** (Pl. 11; B, 4), originally a palace of the counts of Holland, but remodelled in 1633, when also the wing in the Zylstraat was added. The **Museum* here is open daily 10-4, in winter 10-3 (adm. 25 c.; on Sun. 12-3, gratis; catalogue 30 c.). It contains a small but valuable picture-gallery, the only one where it is possible for the traveller to become thoroughly acquainted with the jovial *Frans Hals*, the greatest colourist of the Dutch painters next to Rembrandt. He is represented here by eight large pictures, painted at different stages of his career. The other pictures in the collection possess considerable historical interest.

On entering the building from the market-place we ascend the

staircase on the left, and reach a vestibule, the beams of which date from the 13th cent.; on the walls are some portraits and coats-of-arms of Counts and Countesses of Holland, and also a modern picture of the Defence of Haarlem (p. 286). We ring the bell in the right corner.

Room I. contains nothing of importance. — Room II. To the left, 192. *A. Willaerts*, Naval battle off Gibraltar in 1607; to the right, 183. *Vroom*, Same subject; 30. *Corn. Corneliszoon*, Corporation-banquet in 1599. Above, on the staircase, 144. *Pot*, Apotheosis of Prince William. — In the passage, to the right, 155. *J. van Scorel*, Adam and Eve; 61. *F. P. de Grebber*, Corporation-banquet in 1610; 66. *Pieter de Grebber* (son of the last). Emp. Frederick Barbarossa granting the city of Haarlem its coat-of-arms in the presence of the Patriarch of Jerusalem (painted in 1630).

Principal Room. The whole of the left wall is occupied by the ***Corporation and Regent Pieces of Frans Hals*, arranged in chronological order. The first, No. 71, representing a Banquet of the officers of the 'St. Jorisdoele', or Arquebusiers of St. George, was painted in 1616, in his thirtieth year, and is distinguished by the depth and vigour of its colouring, in which it surpasses even his later works. No. 72, the same subject, with different portraits, and No. 73, the Banquet of the officers of the Arquebusiers of St. Andrew ('Cloveniers Doele'), were painted in 1627. His best period was probably about 1630, when he painted his finest work, No. 74, representing an Assembly of the officers of the Arquebusiers of St. Andrew, with fourteen life-size figures. Next in order of time are: 75, Officers and sergeants of the Arquebusiers of St. George, 1639; and 76, The governors of the Elizabeth Hospital, 1641, which savours strongly of Rembrandt's style. Then, after a long interval, which the biography of the master has not explained, at the age of 80, he painted Nos. 77, 78, The governors and lady-managers of the hospital for old men and women, both in 1664. — Among the other paintings in this room are: *Jan de Bray*, 18. Lady-managers of the Lepers' Hospital in 1667, 19. Christ blessing children; 158. *Soutman*, Corporation-piece of 1642; 20. *Jan de Bray*, King Zaleucus sacrifices one of his eyes in order to ransom his son (1676); 159. *Soutman*, Corporation-piece of 1644; *175. *Verspronck*, Lady-managers of the Hospital of the Holy Ghost; 27. *Corn. Corneliszoon*, Corporation-banquet of 1583; 21. *Jan de Bray*, Apotheosis of Prince Frederick Henry (1681); 104. *Corn. Holsteyn*, Parable of the Labourers in the Vineyard (1647). — On the wall to the right of the entrance: 62. *F. P. de Grebber*, Corporation-piece of 1619; *96. *H. Gzn. Pot*, Corporation-piece of 1630.

Room IV. To the right, 89. *Maerten van Heemskerck*, St. Luke painting the Madonna; *15, *16. *Jan de Bray*, Governors (1663) and Lady-managers (1664) of the Orphanage; between these, 181. *Vroom*, Earl of Leicester landing at Flushing in 1586 (painted

in 1623); 1. *Pieter Piertersen*. Shadrach, Meshech, and Abednego in the fiery furnace (1575); 93. *Heemskerck*, Ecce Homo (1559); 184. *Vroom*, View of Haarlem; 26. *A. Brouwer*, Smokers; 116. *Pieter Lastman* (teacher of Rembrandt). Nativity. 9. *J. Berck-Heyde*, Studio of Frans Hals: about twenty young painters are sitting round a table and drawing from nature, while Frans Hals stands near the door talking to Phil. Wouverman, who has paid him a visit. 24. *Pieter Brueghel the Younger*, Flemish proverbs; 151. *Saenredam*, The Nieuwe Kerk at Haarlem. No number, *J. W. de Wet*. Healing of the sick man at the Pool of Bethesda. This room also contains a number of specimens of old printing, particularly the 'Spiegel onzer behoudenis', on which the supporters of Coster (p. 287) specially grounded their claims.

Room V. ('Fabricius Room'), containing a collection of family portraits and other paintings bequeathed to the town in 1883 by Baron J. C. W. Fabricius. To the left: no number, *Mierevelt*, Portrait; no number, *Verspronck*. Two portraits; *161. *Terburg*, Family-group. To the right: 170. 171. *Verspronck*, Two portraits (1637); 177. *Victors* (pupil of Rembrandt), Portrait of a burgomaster of Amsterdam (1661); *79, *80. *Frans Hals*, Portraits of Albert and Cornelia van Nierop (1631); *164. *A. van de Velde*, Landscape; *6. *G. Berck-Heyde*, The town-hall of Haarlem (1671); no number. *J. Molenaer*, Rustic wedding. At the entrance is a collection of about 30 silhouettes.

The attendant also shows a silver-gilt goblet, presented to Arent Meindertsz Fabricius by the Estates of Holland and W. Friesland, in recognition of his services at the siege of Ostend in 1603; and a collection of Antiquities relating to Haarlem, weapons, glasses, and instruments of torture. The beautiful **Goblet of St. Martin*, executed in 1604 for the guild of brewers, who paid 360 fl. for it, deserves special attention. The cover was modelled by *Hendrik de Keyser*, and the medallions by *Ernst Janszoon van Vianen* from designs by *Hendr. Goltzius*.

The *Town Library* (entrance in the Prinsenhof, behind the town-hall; admission on Wed. & Sat., 2-4) contains a valuable collection of books and manuscripts relating to the history of the Netherlands.

Teyler's Museum (Pl. 12; C, 4), was founded in consequence of a bequest of *Peter Teyler van der Hulst* (d. 1778), a wealthy Haarlem merchant, who left half of his property to be devoted to the promotion of science, and the other half to the poor. The collections are open to visitors in summer from Monday to Friday (festivals excepted) from 11 to 3, and the library on Wednesdays, Thursdays, Fridays, and Saturdays from 1 to 4 o'clock (25 c.). The old building in the Damstraat has been lately enlarged by a handsome wing in the Renaissance style, erected on the side next the Spaarne from the designs of Christian Ulrich of Vienna. The Museum includes

a *Physical Cabinet* with collections of chemical, optical, hydraulic, and other instruments, and the most powerful electric batteries in Europe; a *Geological Cabinet*, with minerals and fossils (including a fossil plesiosaurus); a *Collection of Pictures*, consisting of upwards of 80 modern pictures (by *Eeckhout*, *Schelfhout*, *Koekkoek*, *Schotel*, *Verveer*, *J. Koster*, *Ten Kate*, *Israels*, *Mesdag*, *Van Hove*, *Bosboom*, etc.; catalogue), exhibited in a room lighted from the roof; a valuable *Collection of Drawings and Sketches* by old masters; and a considerable *Library*. On the upper floor is a large auditorium, in which scientific lectures are delivered. The foundation also provides for the publication of a scientific periodical ('Archives du Musée Teyler'), and a certain sum is annually set apart for the purchase of prizes to be competed for by scientific essayists.

At the corner of the Damstraat is the old *Weigh-House*, a sandstone building of 1598, by Lieven de Key. — Opposite the Damstraat, on the right bank of the Spaarne, are the headquarters of the Dutch *Scientific Society* (secretary, Dr. J. Bosscha).

The curious tower (1613) of the *Nieuwe* or *St. Anna Kerk* (Pl. 6; A, 5) is also by Lieven de Key. The unattractive nave was built in 1649 by De Bray. Not far off is the reformed *Orphanage for Girls*, built by Lieven de Key in 1608 as an Oudemannenhuis, from funds supplied by festivals of the Rederykamern (p. 96); the dining-hall is interesting. — The new *Roman Catholic Church* (Pl. 14; C, 5) is also distinguished by a handsome tower.

The ***Park of Haarlem** (or *Hout*, *i.e.* wood), on the S. side of the town, is a beautiful and extensive plantation of fine old beeches, intersected by walks, enlivened by tame deer, and surrounded with villas, cafés, and places of holiday resort. The *Flora Park* (Pl. A, 7) is one of the pleasant parts of it; band on Sun. afternoons and Wed. evenings.

In this wood, about $^1/_2$ M. from the *Houtpoort*, and $1^1/_4$ M. from the railway-station, is situated the **Pavilion** (*Paviljoen Welgelegen*; Pl. A, B, 7), a château erected by the wealthy banker Mr. Hope of Amsterdam in the Italian style and afterwards purchased by Louis Napoleon, King of Holland. It is now the property of government and contains several national collections. On the first floor is the Art-Industrial Museum *(Museum van Kunstnyverheid)*, founded by a society in 1877 (adm. daily, 10-4, 25 c.; catalogue 25 c.). The collection consists of models, copies, and drawings of the most celebrated products of the artistic industries of ancient and modern times. It is arranged in the following groups: Woven Fabrics, Wood-carvings, Works in metal, Ivory-carvings, Pottery, Architecture, Sculpture, Drawing and Designing, Costume. The section of engravings and wood-cuts contains 4000 specimens. — In connection with the museum is a school of design, which occupies the building next door to the Pavilion and is attended by 225 students.

On the ground-floor of the same building is the COLONIAL MUSEUM, founded in 1871 (entered from the great avenue, second door to the left; adm. on Sun. by tickets obtained gratis on other days; catalogue 25 c.), which contains a copious collection of the products of the Dutch colonies, chiefly those in the E. Indies. Director of both Museums, Mr. F.W. van Eeden.

Haarlem is famous for its **Horticulture.** The flower-beds of the numerous nursery-gardens display their gayest colours and diffuse their most delicious perfumes about the end of April and the beginning of May. Whole fields of hyacinths, tulips, crocuses, anemones, lilies, etc., grouped in every variety of colour, are seen on the S. and W. sides of the town. Many of the finest gardens in Europe are supplied with roots from Haarlem, and Holland claims the merit of having promoted horticulture to a greater extent than any other country in the world. One of the leading firms is that of *E. H. Krelage & Son*, who possess a beautiful winter-garden and hot-houses to the S. of the town, Kleine Houtweg 17-27 (Pl. B, 6; visitors admitted on writing their names in the visitors' book; best hours 10-12, 2-4, and in summer 6-8 also; fee to the gardener who acts as a guide). A visit may also be paid to the large nurseries of *Messrs. J. D. Zocher & Voorhelm Schneevoogt*, known as the *Rozenhagen*, on the Schooterweeg (Pl. C, 1), opposite the Kennem bridge.

In 1636 and 1637 the flower-trade in Holland assumed the form of a mania, and tulips became as important an object of speculation as railway-shares and the public funds at the present day. Capitalists, merchants, and even private individuals entirely ignorant of floriculture, traded extensively in bulbs, and frequently amassed considerable fortunes. The rarer bulbs often realised enormous prices. It is recorded, for example, that a 'Semper Augustus' was sold for 13,000 fl., an 'Admiral Liefkens' for 4500 fl., a 'Viceroy' for 4200 fl., etc. A single Dutch town is said to have gained upwards of 10 million fl. by the sale of tulip-roots in one year, and a speculator at Amsterdam realised 68,000 fl. in four months in the same manner. At length, however, a corresponding reaction set in. Government declared that the contracts made were illegal, and the mania speedily subsided. The prices fell so rapidly that many of the bolder speculators were totally ruined, and before long a root of the highly-prized 'Semper Augustus' might be purchased for 50 fl. About a century later a similar phenomenon occured in the trade in hyacinths, and an official list of 1731 mentions a 'Bleu Paste non plus ultra' as having been sold for 1600 florins. — The library of *Messrs. Krelage* contains an interesting collection of works relating to the tulip-trade.

The most attractive place in the *Environs* of Haarlem (see Map, p. 335), which are much admired by the Dutch, is the beautiful village of **Bloemendaal,** with its numerous country-residences and park-like grounds, situated 2½ M. to the N.W. of Haarlem, at the back of the Dunes (omnibuses run frequently in summer, starting from the Haarlem railway-station; fare 15 c.). One of the highest points of these sand-hills is the *Brederode'sche Berg*, or *Blaauwe Trappen*, about 4½ M. from Bloemendaal, and close to the lunatic asylum of *Meerenberg* and the picturesque red brick ruins of the château of *Brederode*, once the seat of the powerful

counts of that name (reached also from the station of Zandpoort; p. 339). (Near the ruins is a good inn, called the *Velserend.*) The extensive view to the E. embraces the admirably cultivated and partly wooded plains of N. Holland, Haarlem, the Haarlemmer and Wyker Meer, the Y, Amsterdam, the innumerable windmills of Zaandam, the undulating and sterile sand-hills, and the sea. The whole excursion from Haarlem viâ Bloemendaal to Brederode and back, including the ascent of the Brederode'sche Berg (1 M. from Velserend), may be accomplished by carriage in about 3 hrs. (one-horse cab 4 fl.). — A similar prospect, made famous by Ruysdael's landscapes, may be enjoyed from the Dunes near the village of *Overveen* ($1^1/_2$ M. to the W. of Haarlem), on the road to Bloemendaal; railway see below.

About $5^1/_2$ M. to the S.W. of Haarlem lies the sea-bathing place of Zandvoort, which is connected with the main line of the state-railway by a branch passing *Overveen* (see above; fares 60, 45, 30 c.). The line affords an interesting survey of the Dunes. — Carriage from Haarlem to Zandvoort 4-5 fl.

Zandvoort. — **Hotels.** On the dunes, with free view of the sea: *Hôtel Kurzaal, nearest the station, R., L., & A. $1^1/_2$-7 fl., A. 80 c., D. $2^1/_2$, pens. from $6^1/_2$ fl.; Hôtel de l'Océan, similar charges. — Somewhat farther back, Hôtel Victoria. — More to the S., near the village: Hôtel Kaufmann, R. $3^1/_2$, pens. $7^1/_2$ fl.; Groot Badhuis; Hôtel Belvedere; Villa Maris (R. from 14 fl. per week, 'pens.' $3^1/_2$ fl.), and others, all commanding a view of the sea. In the village: Hôtel Driehuizen. Numerous private lodgings.

Bathing Coach, 35-50 c., 12 tickets 5 fl., including bathing-dress. The custom of promiscuous bathing has been introduced here as at Scheveningen, but there are also separate bathing-places for ladies and gentlemen.

Horses, 1 fl. per hr. — *Sailing-boat*, 1 fl. per hr.

Zandvoort, a village on the extreme margin of the chain of sand-hills, has lately become so popular as almost to rival Scheveningen as a sea-bathing place. The railway (station in the village, see below) ends at the foot of the dunes. From the station (omn. to the dunes) a flight of steps ascends to a covered *Gallery*, containing shops, cafés, etc. Adjoining the Gallery is the *Hôtel Kurzaal*, with a terrace and music pavilion on the side next the sea. The whole settlement is a creation of the last ten years and bears the name of *Nieuw-Zandvoort*, to distinguish it from the fishing-village of *Zandvoort* lying close behind the dunes, about $^1/_2$ M. to the S. (tramway from the station). At the village is a marine hospital for children (53 beds). Amsterdam is supplied with drinking-water from the neighbouring Vogelsang Dunes. — From Zandvoort a walk should be taken to the North Sea Canal (p. 337), about 6 M. off, returning by rail.

40. Orteksche R.	D.3.
41. Kweekschool v. d. Zeevaart	F.2.
42. Lees Museum	D.4.
43. Luthersch Weeshuis	F.3.4.
44. Montalbaanstoren	E.3.
45. Nut v. Algemenen	E.3.
46. Oude Mannen & Vrouwenhuis	F.4.
47. Oudheidkundig Genootschap	D.3.
48. Policie	E.3.
49. Rijks Arsenal	E.F.3.
50. " Entrepôt	F.3.
" Museum	D.6.
52. Schreijerstoren	E.2.
53. St. Anthonieswaag	E.3.
54. Kweekschool v. Machinist	G.3.
55. Synagoge (Hoogduitsche)	F.4.
56. " (Portugeesche)	F.3.
57. Universiteitsgebouw	E.4.
58. Vischmarkt	E.3.
59. Zeemanshoop	D.3.

Geograph. Anst. von

AMSTERDAM
1 : 20000
Meter
HET IJ
Westelijk Dok
Oostelijk Dok
Dijks Gracht
IJ Gracht
Nieuwe Vaart
'sRyks Marine Dok
Kattenburger Gracht
Wittenburger Gracht
Entrepôt Dok
Zoolog Tuin
Natura Artis Magistra
Binnen Amstel
Buiten Amstel
Kerk Straat
Oostelijk Station Eiland
Westelijk Station Eiland
Kerken
Protestantsche
Roomsch Katholieke
Wagner & Debes Leipzig

42. Amsterdam.

Railway Stations. 1. *Central Station* (Pl. C, D, 2; *Restaurant), for all trains, including those of the Rhenish Railway; 2. *Rhenish Station* (Pl. G, 4, 5), for Utrecht, Gouda, the Hague, Rotterdam, Arnhem, Germany, and Belgium. — *Cab*, per 1/2 hr. 60 c., 1 hr. 80 c., each additional 1/4 hr. 20 c.; trunk 30 c., small luggage free; night charges, see p. 294. — *Tramway* to the Dam (p. 299), 7 1/2 c., comp. p. 294.

Hotels. *Amstel Hotel (Pl. a; F, 5), the property of a company, with railway booking-office, baths, telegraph, etc., near the Rhenish Station, with 200 R. at 2-6 fl., B. 75, L. 25, A. 50 c., table d'hôte at 5.30, 2 1/2 fl., omn. 50 c.; *Brack's Doelen Hotel (Pl. b; E, 4), Doelenstraat, with similar charges; *Hôtel Victoria (Pl. 1; D, 2), at the corner of the Damrak and Prins Hendrik-Kade, R., L., & A. 2-8 fl., B. 70 c., déj. 1 1/4, D. 2 1/2 fl. — *Hôtel Américain (Pl. s; D, 5), Leidsche Plein, R., L., & A. from 1 3/4, B. 1/2 fl., tariff exhibited in the rooms; Rondeel (Pl. c; E, 4), Pays-Bas (Pl. d; E, 4), both in the Doelenstraat, R. 2-3 fl., L. 20, A. 25, B. 80 c., D. incl. wine 2 1/2 fl.; *Bible Hotel (Pl. e; D, 3), between the Damrak and Warmoesstraat, with 120 rooms from 1 3/4 fl. upward (L. & A. included), B. 80 c., D. 2 1/2 fl. — Second-class: Hôtel de l'Europe, Prins Hendrik-Kade 21 (Pl. D, 2), with restaurant, R., L., & A. 1-2, D. 1 1/2 fl.; *Hôtel Adrian (Pl. k; D, 3); *Hôtel-Café Neuf, R. 1 1/2 fl., B. 70, L. 30 c.; Hôtel & Cafe-Restaur. du Commerce; *Hôtel-Café Suisse (Pl. g; D, 3); these four in the Kalverstraat, with cafés; Hôtel-Café Willemsen, Heiligenweg 26, near the Kalverstraat; Mille Colonnes, with café, in the Rembrandtsplein (see below), R., L., A., & B. 2-2 1/2, D. 1 1/2 fl.; Krasnapolsky, Warmoesstraat (Pl. D, 3), R., L., & A. 2-5, B. 1/2-3/4, D. 2 1/2 fl., with a large café-restaurant (see below); *Stad Elberfeld (Pl. p; E, 3), Achterburgwal, commercial, R. & B. from 2 1/2 fl. — De Oude Graaf (Pl. 1 D, 3), D. 2 fl., Poolsche Koffiehuis, R., L., & A. 2, D. 1 1/2, plat du jour 1/2 fl., and De Jonge Graaf, D. 1 1/2 fl., all three in the Kalverstraat, suitable for gentlemen travelling alone; Hôtel Haas (Pl. o; D, 3), Papenbrugsteeg, R. & B. 1 3/4 fl.; Oldewelt (Pl. q; D, 2), Nieuwendyk 100; Hôtel & Café Rembrandt (Pl. E, 4), Rembrandtsplein; Hôtel Hollandais (Pl. t; D, 5), Leidsche Plein, R., L., A., & B. 2-2 1/2, D. 1 1/2 fl.; *Hôtel du Palais Royal, Paleisstraat, near the Dam; Hôtel-Café de Beurs, Damrak 95, R. & B. 1 1/2-1 3/4 fl. — *Hôtel Garni Huffnagel, Fransche Laan, near the Zoological Garden (Pl. F, 3), a family-house in a pleasant and quiet situation.

Restaurants (often crowded about 5 p.m.). *Riche*, Rokin 84, near the Dam, French cuisine, D. 3-5 fl.; *Van Laar*, Kalverstraat 3; these two of the first-class; *Hôtel Américain*, see above, D. from 5 to 7 p.m. 1 1/2 fl.; *Het Gouden Hoofd*, Rembrandtsplein 39: *Krasnapolsky*, Warmoesstraat, see below, D. from 5 to 7 p.m. 2 1/2 fl.; *Panopticum*, Amstelstraat, opposite the Grand Théâtre (Pl. E, 4); *De Karseboom*, Kalverstraat; *Port van Cleve*, near the post-office, opposite the Nieuwe Kerk; *Café Neubauer*, Kalverstraat 2; *Müller*, Warmoesstraat 196; *Buhrdorf*, Warmoesstraat 193; *Polman*, *Zum Pschorr*, Warmoesstraat, Nos. 195, 178; *Schützenliesl*, Warmoesstraat 157; *Westrus*, Damrak 60; *American Bar*, Rokin 20; *Wiener Café*, Rokin 22; *Café Riener*, Rokin 126; *Kieselbach*, Kalverstraat 64. Bavarian or Bohemian beer can be obtained at most of these restaurants. Restaurants at most of the hotels. — Wine Rooms: *Aux Caves de France*, Kalverstraat 53; *Bodega*, *Goomans*, same street 234, 223. — Oysters, fish, etc.: *Van Laar*, Kalverstraat, see above; *Te Mytelaar*, Utrechtsche Straat 2, etc.; oysters 80 c. to 1 fl. 20 c. per dozen.

Cafés. *Krasnapolsky*, Warmoesstraat (Pl. D, 3), one of the largest cafés in Europe, with a garden and numerous billiard tables; *Mille Colonnes*, in the Rembrandtsplein; *Poolsche*, *Suisse*, *Neuf*, all in the Kalverstraat; *Café Américain*, *Café Hollandais*, Leidsche Plein; *Continental*, Sarphatistraat, next door to the Amstel Hotel (Pl. F, 4, 5), with garden; *Paviljoen*, in the Vondels-Park (p. 334). — **Confectioner.** *Van Giesen*, Kalverstraat, 220. — **Liqueurs** (Curaçao, 'Half-om-half', 'Maagbitter', etc.). *Wynand-Fockink*, a firm founded in 1679, the retail business carried on in curious old pre-

mises in the Pylsteeg (entrance by No. 19 Damstraat; Pl. D, 3); *Erven Lucas Bols*, founded in 1575, Kalverstraat 32; both much frequented during the business-hours of the Exchange; *De Drie Flesschen*, Gravenstraat.

Baths. *Swimming Baths* in the Y, at *Van Heemstede-Obelt, De Ruyter Kade 150, and at the W. Dock (Pl. E, 1); also in the Amstel, near the Schollebrug, to which a small steamer plies. *Warm Baths.* *Van Heemstede-Obelt, see above; in the Rokin (Pl. D, 4); on the Heerengracht (No. 158), near the Leliegracht (Pl. C, 3); at the hotels, etc.

Shops. The best are on the Nieuwendyk and in the Kalverstraat, Damstraat, Paleisstraat, Leidsche Straat, Leidsche Plein, Galery (p. 306), and Utrechtsche Straat. — PHOTOGRAPHS: *H. Parson*, Kalverstraat 218. — PHOTOGRAPHERS: *Wegner & Motta*, Rokin 136. — BOOKSELLERS: *Sülpke*, Kalverstraat 179; *Seyffardt*, Damrak 99, by the Exchange; *Müller*, Singel 286; *Van Gogh*, Keizersgracht 453. — ART DEALERS: '*Pictura*', Wolvenstraat 19 (Pl. C, D, 4), ancient and modern paintings and drawings; *Franz Buffa & Sons*, Kalverstraat 39, pictures and engravings *F.*; *Müller & Co.*, Doelenstraat; *Scheltema & Holkema*, Rokin 74, modern paintings; *Van Gogh*, see above. — DRAWING MATERIALS: *C. L. C. Voskuil*, Reguliers-Brèestraat 32, between Kalverstraat and Rembrandtsplein. — ANTIQUITIES: *Boasberg*, Kalverstraat 63; *Goudstikker & Molpurgo*, Kalverstraat 49 (also old pictures); *Speyer & Zoon*, Kalverstraat 10. — FAIENCE: *Focke & Meltzer*, Kalverstraat. — CIGARS: *Hajenius*, in the Dam, at the corner of the Beursstee; *Reynvaan*, opposite the Hôtel des Pays-Bas, *Weinthal*, *Boele*, shops in several streets.

Money Changers. *Twentsche Bank*, Spuistraat; *Kramer & Co.*, Vygendam, between the Dam and the Damstraat (Pl. D, 3); *Anspach & Donk*, Nieuwezyds-Voorburgwal, at the Molsteeg.

Theatres (the larger are closed in summer). The company from the *Stads Schouwburg* (Pl. D, 5) in the Leidsche Plein, burned down in 1890, play at present in the *Plantage* summer-theatre, Fransche Laan. — *Grand Théâtre* (Pl. E, 4), in the Amstelstraat, chiefly devoted to the Dutch drama; German performances are sometimes given. Performances begin at 7.30 p.m. The charges for admission vary. — *Park-Schouwburg* (Pl. F, 3), near the Park, decorated in the Oriental style, for Dutch operas and spectacular pieces. — *Frascati* (Pl. F, 3), Middellaan, near the Parklaan, Dutch vaudevilles. — *Het Paleis voor Volksvlyt* (Palace of Industry, Pl. F, 5) is a large establishment capable of holding 12,000 persons, where concerts, operettas, etc., are frequently given; symphony-concerts are given on Thurs. at 8 p.m. and Sun. at 1.30 p.m. (adm. usually 50-75 c.; comp. p. 306). — *Circus Carré*, on the Binnenamstel near the Hoogensluis (Pl. F, 4), from Octr. to June. — *Théâtre Victoria*, *Walhalla*, cafés chantants in the Nes (Pl. D, 4), between the Rokin and the Oudezyds Voorburgwal (other places of the same kind in the neighbourhood). — *Salon des Variétés* (Pl. E, 4), in the Amstelstraat, is a popular resort, where smoking and drinking form part of the entertainment (adm. 60 c).

Panorama, in the Plantage Middellaan (Pl. G, 3), with an exhibition of paintings. — *Panopticum* (Pl. E, 4), Amstelstraat, adm. 50 c.

Concerts. In the new *Concert-Gebouw*, behind the Ryks Museum (Pl. D, 6). At the *Paleis voor Volksvlyt*, see above. In the *Zoological Gardens* (p. 306), on Sun. afternoons and Wed. evenings in summer. At the *Vondels-Park* (p. 334), in summer. At the *Tolhuis*, a popular tea-garden commanding a fine view of Amsterdam (p. 336), in summer, occasionally.

Cabs. Per ½ hr. 60 c. between 7 a.m. and midnight, 1 fl. at night; per hour 80 c. and 1½ fl.; each additional quarter of an hour 20 and 25 c. Luggage see p. 293.

Tramways (comp. the Plan). The central stations are the *Dam* (Pl. D, 3) and the *Leidsche Plein* (Pl. D, 5), from which lines diverge in all directions. Fare on all routes 10 c., including 'correspondance' ('overstap kaartjes'). Subscription-tickets at 7 c. are sold in the streets. — OMNIBUS from the Nieuwe Zyds Voorburgwal (p. 297), behind the Paleis (Pl. D, 3) to the *Zoological Garden* and the *Abattoirs;* to the S. to the *Leidsche Plein* and the *Ryks Museum;* to the S.E. to the *Amsteldyck*, 7½ c., there and back 10 c. Also from the Waterloo Plein (Pl. E, 3, 4) viâ the Keizersgracht or Heerengracht to the *Heerenmarkt* (Pl. C, 2). — STEAM TRAMWAY:

1. From the Haarlem Plein (Pl. B, 2) to *Sloterdyk* (15 c.). and from the Rhenish Station (Pl. G, 4, 5) to *Muiden* (p. 337), *Naarden*, and *Hilversum* (p. 346). 2. From the Damrak (Pl. D, 3) viâ *Broek* (p. 338) and *Monnikendam* (p. 338) to *Edam* (p. 338); a small steamer crosses the Y.

Steamboats. *a.* In the Harbour (Havenstoombootdienst): 1. From the *Prins-Hendrik-Kade*, to the N. of the *Damrak* (Pl. D, 2), across the Y to the *Koninginnedok* (p. 298), and to the *Rietlande*, at the N.E. corner of the town; then by the locks mentioned at p. 337 to the *Zeeburg*, a popular resort and garden, every ½ hr. — 2. From the *Schreyerstoren* (Pl. 52; E, 2; p. 298) to *Nieuwendam* (p. 337) every hour from 7 to 11 a.m. and from 1 to 7 p.m. — 3. From the N. end of the *Rokin*, near the *Dam* (Pl. D, 3), stopping at the Amstelstraat, Amstel Hotel, etc., to the *Schollenbrug* every 10 min., and to *Diemen* every hour. — 4. On the *Amstel*, from the Achtergracht (Pl. F, 4), to *Ouderkerk*, a village to the S. of Amsterdam, every hour, from 7 to 11 a.m. and from 1 to 7 p.m. — 5. From the *De Ruyter-Kade* (Pl. D, 2) to the *Tolhuis* (p. 336), every ¼ hr. — The times of departure vary with the season of the year (comp. the *Officieele Reisgids*). — Steamers can be hired for excursions, tariffs to be had from the conductors.

b. Other Steamers: to *Alkmaar* (p. 340), twice daily; to *Zaandam*, see p. 336; to *Purmerend* (p. 342), 8 times daily; to *Edam*, see p. 338; to *Kampen* and *Zwolle* (pp. 348, 347), daily; to *Leyden*, several times daily; to *Rotterdam* (p. 246), daily; to *Hoorn* (p. 343), daily; to *Harlingen* (p. 346), daily; to *Leith*, once fortnightly; to *London*, twice weekly (fares 23 *s.*, 15 *s.*); to *Hull*, twice weekly; to *Liverpool* fortnightly. A steamer also plies nearly every Sun. in summer to the island of *Marken* (p. 338), starting at 10 a.m. at the *Westerdok*, behind the Central Station (p. 298). (Consult the *Officieele Reisgids*, mentioned at p. xxvi.)

Post and Telegraph Office (Pl. D, 3), in the Nieuwezyds Voorburgwal, at the back of the Palace. There are several branch post and telegraph offices.

British Consul, *W. C. Robinson, Esq.*, Prins Hendrik-Kade 183 (office-hours 10-2). — **United States Consul:** *Theodore M. Schleier, Esq.*, Doelenstraat 20 (office-hours 10-3).

English Episcopal Church (Pl. 17), Groene Burgwal 42; service at 10.30 a.m.; chaplain, *Rev. James Chambers.* — *Presbyterian Church* in the Begynenhof; service at 10 a.m.

Collections, Museums, Galleries, etc.

Arti et Amicitiae, historical picture-gallery (p. 303), daily 10-4; admission 25 c.

Blind Institution (p. 334), Wednesdays, 10-12.

Botanical Garden (p. 307), daily, 10-5; admission 25 c.

Cattle Market and *Abattoir*, on the Cruquius road and the Veelan, daily except Sun.; gratuity to porter.

Exchange (p. 299), daily; business-hour 1-2½; admission 25 c.

Library (municipal), on the Singel, near the Heiligenweg, daily 9-4, but in July and August four times a week only, 1-4.

Museum Fodor (p. 304), daily, except Tuesdays, from 10 (Sundays from 11) to 4 (Nov.-Feb. 11-3); admission on Sundays 25 c., on other days 50 c.

Palace, Royal (p. 300), daily, 9 or 10 to 4 (3 on Sun.); fee for one person 50 c., and 50 c. more for the ascent of the tower (*View).

Panopticum and *Panorama*, see p. 294.

Ryks Museum (p. 308), daily, except Mon., 10-5 (in winter 10-4); on Sun. and holidays, 12.30-5.

Seamen's Training School (p. 298), Mon., Tues., Thurs., Frid., and Sat., gratis; closed in August.

Stadhuis (p. 302), daily, best before or after office-hours (9-4); fee 50 c.

Town Hall, see Stadhuis.

Zoological Garden (p. 306), daily, admission 50 c.; open in summer from 6 a.m. to 10 p.m., but the larger animals not visible after 7 p.m.; concerts in summer on Wednesday evenings and Monday forenoons and evenings.

Principal Attractions: Ryks Museum (p. 308); Zoological Garden (p. 306); Walk by the Harbour (p. 297) and through the Jewish quarter (p. 307); ferry to the Koninginnedok, Nieuwendam, or the Tolhuis (p. 336).

Amsterdam, the commercial capital of Holland, lies at the influx of the *Amstel* into the *Y* or *Ij* (pronounced as ī long), an arm of the Zuiderzee which has been formed into an excellent harbour. The town originated at the beginning of the 13th cent., when Gysbrecht II., lord of Amstel, built a castle here (1204) and constructed the dam which has given rise to its name. In 1275 Count Florens V. of Holland granted the town exemption from the imposts of Holland and Zeeland, and in 1311 it was finally united with Holland. In the 14th cent. the town began to assume greater importance, and was sought as an asylum by exiled merchants of Brabant. In 1421 one-third of the town was destroyed by a conflagration, but its prosperity soon returned, and at the beginning of the Spanish troubles Amsterdam had become a very important city. In 1490 the Emp. Maximilian I. gave the city the privilege of using the Imperial Crown as the crest in its armorial bearings. The real importance and prosperity of Amsterdam date from the close of the 16th cent., when the Spanish war had ruined Antwerp, and the horrors of the Inquisition had compelled numbers of enterprising merchants, skilful manufacturers, and distinguished artists to seek a new home in Holland. Between 1585 and 1595 the town was nearly doubled in extent, and was greatly favoured by Prince Maurice of Orange. The conclusion of peace shortly afterwards (1609) and the establishment of the E. India Company combined to raise Amsterdam within a very short period to the rank of the greatest mercantile city in Europe. External circumstances, such as the attempt of William II. of Orange to occupy the city with his troops (1650), and the danger threatened by the campaign of Louis XIV. (1672), did not seriously affect the prosperity of the inhabitants. After the dissolution of the Dutch Republic in 1806, Amsterdam became the residence of King Louis Napoleon (1808), and subsequently the third city in the Empire of France (1810-13). The population was in 1890, excluding the suburbs 406,300 (80,000 Roman Catholics, 30,000 German and 3500 Portuguese Jews).

The trade of Amsterdam revived rapidly after the restoration of the national independence, and is now very important, though the number of ships that enter and clear the harbour is still scarcely a third of that at Antwerp. In 1889 1538 vessels with cargoes (2,685,000 tons) entered and 1035 laden vessels (1,653,000 tons) cleared at Amsterdam. As the chief mart for the colonial produce of the Dutch colonies (tobacco, Java coffee, sugar, rice, spices, etc.), Amsterdam is indeed one of the first commercial places in Europe. Its industries are also considerable, including refineries of sugar and camphor, tobacco and cobalt-blue manufactories, breweries, and diamond polishing mills (p. 307).

The older part of the city is in the form of a semicircle, the

diameter being formed by the Y. Canals or 'Grachten' of various sizes intersect the city in every direction, and divide it into 90 islands, which are connected by means of nearly 300 bridges. The depth of water in the Grachten is about 3-3½ ft., below which is a layer of mud of equal thickness. To prevent malarial exhalations the water is constantly renewed by an arm of the North Sea Canal, while the mud is removed by dredgers. Some of the Grachten have been entirely filled up ('gedempt'), as, e. g., recently the *Nieuwe Zyds Voorburgwal*, now one of the main approaches from the new central station to the centre of the town. The chief concentric canals within the city are the *Prinsengracht*, *Keizersgracht*, and *Heerengracht* (49 yds. wide), flanked with avenues of elms, and presenting a pleasant and at places a handsome and picturesque appearance. The finest buildings, including many in the peculiar Dutch brick style of the 17th century, are on the Keizersgracht and Heerengracht. Among the influential architects of that day may be mentioned Hendrik de Keyser (1567-1621), Jacob van Kampen (1598-1657), and Philip Vingboons (1608-1675). The other Grachten (70 in number) are connected with these, and are bordered with handsome rows of houses, constructed of red brick. The *Singel-Gracht*, 6½ M. long, and bordered by handsome quays (Nassaukade, Stadhouderskade, and Mauritskade), separates the old town from the new quarters which have sprung up within the last 20 years. The extension is mainly on the S. side between the Amstel and the Vondels-Park, and also on the E. and W. sides, where many new streets have been built.

The houses are all constructed on foundations of piles, a fact which gave rise to the jest of Erasmus of Rotterdam, that he knew a city whose inhabitants dwelt on the tops of trees like rooks. The upper stratum of the natural soil is loam and loose sand, upon which no permanent building can be erected unless a solid substructure be first formed by driving piles (14-60 ft. long) into the firmer sand beneath. The operations of the builder below the surface of the ground are frequently as costly as those above it. In the year 1822 the great corn-magazine, originally built for the E. India Company, literally sank into the mud, the piles having been inadequate to support the weight of the 3500 tons of grain which were stored in the building at the time. The city has also been frequently endangered by the ravages of wood-worms. The cost of the works connected with the bridges, canals, and dykes, is estimated at several thousand florins per day. The safety of the city depends on the security of these works, any defect in which would expose Amsterdam to the risk of being laid many feet under water.

a. The Harbour and District enclosed by the Singel-Gracht.

The ***Harbour** of Amsterdam, formed by the Y, has been subjected since 1872 to a most thorough-going process of extension and

improvement, undertaken, like the construction of the North Sea Canal (p. 337) to maintain the commercial importance of the city. The corporation, the railway companies, and private enterprize are vying with each other in the introduction of the newest improvements and devices of modern science, and no expense has been spared in endeavouring to make this one of the finest harbours in Europe. In the centre lies an artificial island, with the new **Central Railway Station** (Pl. D, 2), a large building in the early Dutch Renaissance style (p. 308) designed by *Cuypers*, and opened in 1889. To the E. and W. of this are two other artificial islands, the *Oostelyk Station Eiland* and the *Westelyk Station Eiland*. The *De Ruyter-Kade*, or quay running along the N. side of these islands, is the starting-place for the steamers to England. The large American liners and East Indiamen (visitors admitted) are berthed in the *Westelyk Dok* (Pl. B, C, 1) and the *Oostelyk Dok* (Pl. E, 2), or lie at the *Handelskade* (Pl. F, G, 1), a long quay stretching towards the E. The Oostelyk Dok is adjoined by the *Ryks-Marine-Dok* and the *Ryks-Werf* (Pl. F, 2), or dock and wharf of the royal navy (entrance in the Groote Kattenburger Straat). On the N. side of the Y are the floating docks of the *Amsterdamsche Droogdok Maatschappy*, which have been named *Koninginnedok* (Pl. E, 1) in honour of Queen Emma (visitors admitted; steam-ferry, see p. 295).

Along the S. side of the harbour runs the Prins Hendrik-Kade (Pl. D, E, 2), or Prince Henry's Quay, originally called the *Buitenkant*, skirting the N. side of the town and flanked with numerous quaint old houses and magazines. It formerly commanded a very picturesque view of the Y, which is, however, now somewhat marred by the new docks and islands. The central part of the Prins Hendrik-Kade, projecting in the form of a semicircle, used to be the starting-place of the Indiamen. Hard by is the **Schreyerstoren** (Pl. 52; E, 2), built in 1482 and now containing the office of the harbour-master; it derives its name ('criers' tower') from the tears shed on the neighbouring wharf by persons parting from their relatives and friends. The Schreyerstoren is one of the busiest stations of the harbour-steamer traffic (p. 295).

Farther to the E. on the Prins Hendrik-Kade (No. 131) is *Admiral de Ruyter's House*, with his portrait in relief on the gable. — A little farther back, on the Oude Schans, is the old *Montalbaans Tower* (Pl. 44; E, 3). — At the end of the quay is the *Kweekschool voor de Zeewaart* (Pl. 41; F, 2), or *Seamen's Institution*, in which boys are educated for the merchant-service (adm., see p. 295). The present building was erected in 1880, in the Dutch Renaissance style, by W. and J. L. Springer. — Beyond the Nieuwe Heerengracht is the *Zeemanshuis* (Pl. F, 2), or sailors' home, to which visitors are admitted daily, except Sun., from 10 to 1. Opposite is the *Royal Dockyard* (see above) and behind it is the Entrepôt.

The **Entrepôt Dok** (Pl. F, G, 3), to the N. of the Zoological Garden, constructed in 1828, and measuring 765 yds. in length by 15 yds. in breadth, forms the custom-house harbour and bonded warehouses of Amsterdam. Visitors apply at the office at the entrance (Pl. 50), where they are provided with a guide (25-50 c.). The canal, which is flanked with the extensive magazines, is 23 ft. in depth, admitting vessels of large tonnage. The magazines on the N. side are destined exclusively for the reception of the products of the Dutch E. Indian possessions. Vast quantities of wine, corn, sugar, coffee, rice, and indigo are stored in these warehouses. — Zoological Garden see p. 306.

From the Schreyerstoren the Geldersche Kade leads S. to the Nieuwmarkt (Pl. E, 3), with the *Fish Market* (Pl. 58), which presents a lively scene during the morning hours. Adjacent is the *St. Anthonieswaag* (Pl. 53), or old weigh-house, long used by different guilds and now occupied by the Municipal Fire Brigade. The old unaltered room of the masons' guild is interesting to specialists (fee).

A little to the W. of this point is the **Oude Kerk** (Pl. D, 3), a Gothic edifice, erected about the year 1300, and measuring 98 yds. in length by 71 in breath. (Custodian on the E. side, No. 76, 25 c.)

The Interior is supported by 42 slender round pillars, and covered with wooden barrel-vaulting. The beautiful stained glass in the windows of the Lady Chapel, dating partly from 1555, represents scenes from the history of the Virgin (Death, Adoration of the Magi, Visitation, and Annunciation), by *Pieter Aertsen* ('Lange Pier'). To the right by the entrance is a window containing the armorial bearings of all the burgomasters of the city from 1578 to 1767; in the second window the recognition of the Netherlands by Philip IV. (p. xxxii). The monument of *Admiral Van Heemskerck* bears an old Dutch inscription, alluding to his having twice endeavoured to discover a more direct route to the E. Indies by the Arctic Sea. He fell in 1607 at the victorious Battle of Gibraltar. The church also contains monuments of Admirals *Van der Hulst* (d. 1666), *Sweers* (d. 1673), *Van der Zaan* (d. 1669), and *Jansz* (d. 1633), of *Marshal Wirtz* (d. 1676), and of the poetess *Lucretia Wilhelmina van Winter* (d. 1705).

From the Oude Kerk we proceed through the *Warmoesstraat*, or across the filled-in portion of the *Damrak Canal* (*Gedempt Damrak*; Pl. D, 3), to the Dam (Pl. D, 3), a large square, forming the focus of the business life of the city. It owes its name to its position on the W. side of the old embankment with which the foundation of the city is traditionally connected. The Dam is surrounded by the Exchange, the Royal Palace, the Nieuwe Kerk, and several private houses, and it is the centre from which the principal streets diverge. It is also the central point of the tramway-system (p. 294), and adjacent, in the Rokin, is a landing-stage of the small harbour-steamers (p. 295).

On the N.E. side of the Dam rises the **Exchange** (*Koopmans Beurs*, Pl. D, 3), a handsome structure with an Ionic colonnade, resting on a foundation of 3469 piles, completed in 1845. The hall in the interior is covered with glass. During business-hours

(admission, see p. 295) most of the principal merchants and brokers, as well as a number of sea-faring men, will be seen assembled here, transacting their business in eager, but subdued murmurs. During one week in August and September the Exchange is converted into a playground for boys, whose delight on these occasions is unbounded. The tradition is, that boys playing here were once instrumental in discovering a conspiracy of the Spaniards against the city of Amsterdam in 1622, and that this privilege was accorded to the children of the citizens in commemoration of the incident. — A new Exchange is to be erected on the Gedempt Damrak (see above).

At the N.W. angle of the Dam stands the **Nieuwe Kerk** (Pl. D, 3), a late-Gothic cruciform structure, erected in 1408-70, and restored after fires and outrages in 1578 and 1645. It is one of the most important churches in Holland. Of the W. towers, which were begun in 1565, one was left uncompleted after the fire of 1645.

The INTERIOR (sacristan at the N.E. corner of the Dam, No. 6; 50 c.) is covered with a vaulted wooden ceiling, and contains remnants of some fine old stained glass, representing the raising of the siege of Leyden (p. 280). The pulpit, by *Vinckenbrinck*, executed in 1649, is beautifully carved. The nave is separated from the choir by a brazen screen, 13 ft. in height. The place of the high-altar is occupied by the monument, by R. Verhulst, of the celebrated *Admiral de Ruyter*, who died in 1676 of wounds received at the victorious Battle of Syracuse. On a pillar in the choir is the bust of *Admiral Wouter Bentinck*, who fell in the naval battle near the Doggerbank in 1781. Another monument is to the memory of *Admiral Johann von Galen*, who died in 1653 at Leghorn, of wounds received in the naval battle near that town. The monument of *Admiral Van Kinsbergen*, to the left of the entrance to the church, by *F. J. Gabriel*, was erected in 1819. Opposite to it is the monument of the gallant *Van Speyk* (p. 173), who in 1831 'maintained the honour of his country's flag at the cost of his life'. A pillar in the S. aisle, adjoining the screen, bears an inscription to the memory of *Joost van den Vondel* (d. 1679; p. 334), the Dutch dramatist.

To the S. of the Nieuwe Kerk is the ***Royal Palace** *(Het Paleis)*, begun by *Jac. van Kampen* in 1648 as a town-hall, during Burgomaster Tulp's mayoralty, and substantially finished in 1655 at a cost of eight million florins. It rests on a foundation of 13,659 piles; length 88 yds., width 69 yds., height of tower (containing chimes) 187 ft. It was presented by the city to King Louis Napoleon as a residence in 1808. The massive and sober building was admirably adapted for a town-hall, but standing in the open market-place and having no principal entrance, it is unsuitable for a palace. The gables are embellished with well-executed reliefs by *Artus Quellin the Elder*, celebrating allegorically the glories of the great commercial city and 'queen of the seas'. The whole arrangement and fitting up of the interior also carry us back to the days when the representatives of a wealthy and powerful municipality congregated here. All the apartments are richly adorned with sculptures in white marble by *Artus Quellin* and his assistants, which produce a very imposing general effect, while the details exhibit

great vigour of execution and duly-restrained picturesqueness of treatment (Terracotta model in the Ryks Museum, p. 317).

The ENTRANCE (adm., see p. 295) is at the back of the building in the Voorburgwal. We ascend the staircase to the first floor and enter the North Gallery, the walls of which are lined with white marble. The gallery is now divided into three rooms, the first of which contains figures of Jupiter and Apollo, by *Artus Quellin*. In the second room, above the doors leading to what were originally the secretary's office and the room for marriages, are reliefs emblematical of Discretion and Fidelity. The third room is adorned with statues of Saturn and Cybele, by *A. Quellin*, and contains a handsome malachite vase, presented by the Emperor of Russia.

A narrow passage now leads to the Royal Apartments, which are sumptuously fitted up with heavy silk hangings and furniture in the style of the First Empire. The KING'S BED ROOM has a richly painted ceiling by *Cornelis Holsteyn* and a handsome chimney-piece, above which is a large picture by *N. de Helt-Stocade*, representing Joseph and his brethren. — The AUDIENCE CHAMBER, originally the burgomaster's room, contains several paintings: Self-sacrifice of Van Speyk (p. 173), by *Wappers* and *Eeckhout;* Marcus Curius Dentatus as a husbandman, one of the largest pictures by *Gov. Flinck;* Fabricius in the camp of Pyrrhus, by *Ferd. Bol*. The ceiling is also by *C. Holsteyn*. — The AIDES-DE-CAMPS' WAITING ROOM contains a ceiling-painting by *J. G. Bronchorst* and an elaborately executed chimney-piece. The painting above the latter, by *Jan Livens*, represents the Consul Suessa ordering his father to dismount to do him reverence. — The old court-room, called the VIERSCHAAR, which we inspect from a gallery with a ceiling by *Bronchorst*, is adorned with a fine frieze supported by Caryatides, emblematical of Disgrace and Punishment. The reliefs of the frieze represent Wisdom (the Judgment of Solomon), Justice (Brutus ordering his son to execution), and Mercy (Zaleucus suffering one of his eyes to be put out for his son). The walls are covered with white marble.

The yellow TEA ROOM, with a ceiling painted by *N. de Helt-Stoc de* (1655) and an elaborate chimney-piece, contains a Florentine mosaic cabinet and a rich service of Sèvres. — The SMALL DINING ROOM contains *Bronchorst's* masterpiece, Jethro counselling Moses to appoint judges from among the people to share his labours (Exodus XVIII). Opposite is Solomon's Prayer, by *Gov. Flinck*. On the side wall, between the huge chimney-pieces, is a picture by *Jac. de Witt*, Moses choosing the 70 elders. The clever deceptive paintings (imitations of sculptures) above the doors are by the same master.

The LARGE DINING ROOM, formerly called the South Gallery, is also richly adorned with white marble. The four marble statues, Saturn and Cybele, Mars and Venus, correspond to those in the North Gallery, and like them are by *Art. Quellin*, who received 900 florins for each. Above the doors which formerly led to the chambers for cases of bankruptcy and marine-insurance are two fine reliefs, one representing the Fall of Icarus, with an ornamental moulding of rats and mice gnawing empty boxes and papers, and the other Arion on the Dolphin.

The QUEEN'S ROOM contains an excellent painting by *Jan Livens*, representing Prudence, Justice and Peace. — In the THRONE ROOM the chief decorations are the handsome chimney-piece and a painting by *Ferd. Bol* of Moses on Mount Sinai, both of which, however, are unfortunately concealed by the canopy over the throne.

The magnificent RECEPTION ROOM is one of the largest halls in Europe, with a roof unsupported by columns, being 100 ft. in height, 39 yds. long, and 19 yds. broad. The walls here also are entirely lined with white Italian marble. In the centre of the marble floor is a representation of the firmament, inlaid in copper, which, however, is covered by a thick carpet manufactured in Deventer (p. 353) and is not shown to the public. Above the entrance to the throne-room is a representation of Justice, with Ignorance and Quarrelsomeness at her feet; to the left is Punishment, to the right a Skeleton (now concealed), and above, Atlas

with the globe. On the E. side of the hall, at the top of the chief staircase, is an allegorical figure of the town of Amsterdam, surrounded by Strength, Wisdom, and Plenty. The four arches in the corners were formerly connected with the old North and South Galleries, by means of short marble arcades, of which, however, three are now closed. On the walls of this and the throne-room are flags and trophies taken from the Spaniards and Indians; and the flag used by General Chassé at the siege of Antwerp is also preserved here.

The *Tower* of the palace, the summit of which is crowned with a gilded ship, commands an extensive *View of the city and its environs, including Haarlem, Utrecht, Alkmaar, and the Zuiderzee. The attendant who conducts visitors through the palace leaves them at the foot of the staircase leading to the tower (closed on Sun.). We ascend to the first landing and follow a somewhat dark passage to a second staircase, leading to the garret. Crossing this we ascend a flight of wooden steps and reach a closed door on which we knock loudly to summon the keeper of the tower (small fee).

In front of the Palace is a lofty **Monument,** erected in 1856 to commemorate the fidelity of the Dutch during the Belgian Revotution in 1830-31, and known as *Het Metalen Kruis*, after the war-medals struck at the time. The sandstone statue of Concordia, on a hexagonal base with a lofty square pedestal, is by L. Royer.

At the corner of the Dam and the Kalverstraat is situated the building of the **Zeemanshoop** ('seaman's hope', Pl. 59; D, 3), a society consisting of upwards of 600 members, many of whom belong to the best families of Amsterdam. Those who are captains recognise each other's vessels at sea by the flag of the society. As every member's flag bears his number on the lists of the society, the name and destination of the vessel, although beyond hailing distance, are easily ascertained, and a report of the meeting is then sent home. A fund for the widows and orphans of seamen is also connected with the society. Visitors may obtain access to the building by applying to the custodian in the forenoon (fee 50 c.).

The Kalverstraat (Pl. D, 3, 4), which leads southwards from the Dam, is one of the chief thoroughfares of the city, and contains numerous fine shops, restaurants, and cafés. After 9 p.m. it becomes the scene of a kind of Corso or promenade, from which, however, carriages are excluded. About halfway along the street, at the corner of the St. Lucien Gasse, is the *Municipal Orphanage* (Pl. 4; D. 4), entered from the lane (adm. Mon. to Frid. 9-11.30 and 2-4; fee). The regents' room contains good paintings by J. Backer, Jur. Ovens, A. de Vries, etc.; the court, with its open colonnade and frieze in relief is also interesting. — Farther on, on the same side, is the *Begynenhof* (Pl. 3), of the 17th cent. (comp. p. 335). — The *Reguliers-Brêe-Straat*, a continuation of the Kalverstraat, leads to the *Rembrandtsplein* (p. 303).

Since the conversion of the original town-house into the palace, the old Court of Admiralty, in the Oudezyds-Voorburgwal, has served as a **Stadhuis** (Pl. D, 3). Most of the paintings and other works of art formerly here have been transferred to the Ryks Mu-

seum (p. 308); the council hall, however, and the burgomaster's room contain some noteworthy paintings by F. Bol, J. Backer, G. Flinck, etc., which may be viewed before or after office-hours.

The municipal **University**, or *Athenaeum Illustre* (Pl. 57; E, 4), occupies an old Gasthuis (p. xxviii), and contains some excellent old portraits of eminent scholars. A new Aula or hall is being built; and new buildings for the physical, chemical, and physiological laboratories have been begun. There are about 50 professors and 900 students. The Botanic Garden (p. 307) belongs to this institution.

The *University Library*, in an adjacent building which was restored in 1881, contains about 100,000 printed volumes, including the Rosenthal Collection of 8000 books on Indian literature. It also possesses numerous valuable MSS. (Cæsar's Bellum Gallicum of the 10th cent.; Syriac New Testament; a Sachsenspiegel of the 14th cent.; letters of Dutch scholars). Admission, see p. 295.

The **Arti et Amicitiæ** society of painters in the Rokin (Pl. D, 4) possesses a *Historical Gallery* of 200 pictures and scenes from the history of the Netherlands, comprising many works of great merit. Other exhibitions of art also take place here, sometimes affording an admirable opportunity of inspecting valuable old paintings and other works of art lent by private individuals. Admission 25-50 c. — In the vicinity is the *Lees-Museum* (Reading Room, Pl. 42), with newspapers. Introduction by a member necessary.

An old city-tower in the adjoining Sophiaplein (Pl. D, E, 4) contains the collection of the *Royal Antiquarian Society*. Art-industrial and similar exhibitions frequently take place here. — To the N., on the Kloveniersburgwal (Pl. E, 3), the *Royal Academy of Science* finds accommodation in the 'Trippenhuis', which formerly contained some of the paintings now in the Ryks Museum (p. 308).

In the Rembrandtsplein (Pl. E, 4) rises the *Statue of Rembrandt*, in bronze, designed by Royer, and erected in 1852. Rembrandt's house, see p. 307. — From the Rembrandtsplein the Binnen-Amstel leads N.E. to the *Botanic* and *Zoological Gardens* (see p. 306). To the W. is the Kalverstraat (p. 302).

The Rembrandtsplein is adjoined on the S. by the Thorbeckeplein, which is embellished with a statue, by Leenhoff, of *Joh. Rud. Thorbecke* (d. 1872; Pl. E, 4), long the leader of the liberal party in Holland, and three times in office as a minister.

In the neighbourhood is the **House of Herr J. P. Six,** Heerengracht 511, N. side, near the corner of the Vyzelstraat, containing a celebrated *Gallery of Paintings, most of which passed directly from the easel into the possession of the Six family. Part of the collection formerly in this gallery came by inheritance into the hands of the Van Loon family and was sold at Paris in 1877 for the sum of 1,500,000 florins. The founder of the whole collection was *Jan Six* (1618-1702; Burgomaster of Amsterdam from 1691

till his death), long the friend and patron of Rembrandt, Jan Livens, and Gov. Flinck. Amateurs are kindly admitted to the Six collection on sending in their cards. Visitors give a small fee or a contribution for a charitable purpose (see p. xxvi).

The names of a few of the more important works are given here. Ante-Room: *P. Potter*, Equestrian portrait (1653); *Aart van der Neer*, Moonlight scene. — Dining Room: *Terburg*, Girl writing; *L. Bakhuysen*, Two sea-pieces; *Nic. Elias*, Portrait of Professor Nic. Tulp (p. 266); *Gov. Flinck*, Isaac blessing Jacob; Two *Miniatures of 1655, perhaps by *Rembrandt* (?), representing Six, and his wife Margaretha Tulp (aged 21), daughter of the professor, in the year of their marriage.

Principal Room. To the right: **Rembrandt*, Portrait of Burgomaster Six, the head completed, the rest broadly sketched in a masterly manner (1656); opposite, **Rembrandt*, Anna Six, mother of the burgomaster, at the age of 57 (1641). — Adjoining the first picture: **Jan Steen*, Girl eating oysters; *A. van de Velde*, View of Scheveningen; *Berck-Heyde*, The Heerengracht in the middle of the 17th cent.; *Troost*, Two conversation-pieces; **Terburg*, Concert; *Potter*, Cattle, with a milk-girl washing a pail in the foreground (1647); **G. Dou*, Girl at a window with a basket of fruit (1657); *Frans Hals*, Portrait of a man; *Nic. Maes*, A child of the Six family; **Rembrandt*, The physician Ephraim Bonus, a Portuguese Jew, painted in 1647 (8 in. in height); *Wouverman* and *Ruysdael*, The ford; *Wouverman*, Market.

Upper Floor (small room lighted from the roof). To the right of the door: *P. de Hooch*, Interior; *Wouverman*, Stable; *Weenix*, Moor offering a lady a parrot (Othello?); *N. Maes*, The listener; **G. Dou*, Dentist; **Cuyp*, Dutch fleet; above, *Mierevelt*, Three portraits; *Both*, Fisherman. — On the back-wall: *Ruysdael*, Winter-landscape; **A. Cuyp*, Moonlight on the sea; *A. van de Velde*, Brown cow; **Metsu*, Woman selling herrings; *Berchem*, Forest-scene; *Adr. van Ostade*, Fish-seller (1672); **Hobbema*, Forest-scene; *A. de Lorme*, Groote Kerk at Rotterdam; *A. van Ostade*, Interior of a peasant's house; *A. van de Velde*, Cow drinking. — Third wall: *Ruysdael*, Swedish landscape; **Jan van der Meer van Delft*, Street in Delft, Peasant woman with a milk-pail; *Hondecoeter*, Dead turkey, Goose and hare; *S. Koninck*, Scholar working by candle-light; *Everdingen*, Winter-scene; *Ruysdael*, Norwegian scene; **Jan Steen*, Wedding-feast (1653); *G. van den Eeckhout*, The woman taken in adultery; *Dirk Hals*, Man playing the guitar; *Ochterveldt*, Oyster-party.

The ***Fodor Museum** (Pl. E, 5), Keizersgracht 609, was founded by a wealthy merchant of that name (d. 1860). It consists of a valuable collection of paintings by ancient and modern masters, preserved in a building erected and maintained with funds left by the donor for the purpose. For the study of the French masters of the 19th century, this gallery is second to none save the Hertford Collection in London. Meissonier, Decamps, Ary Scheffer, and others are here represented by admirable works, while the gallery also contains numerous fine conversation-pieces of the modern Belgian and Dutch schools. Admission, see p. 295; visitors ring at the door to the left (catalogue 25 c.; the pictures bear the names of the artists).

Room I. To the right: 57. *A. de Lelie*, Girl cleaning a kettle; 54. *H. Koekkoek*, Fishing-boats on the beach; 25. *L. Dubourcq*, Scene in the Campagna; *34. *Ch. Immerzeel*, Landscape with cattle; 135. *E. Fichel* (pupil of Delaroche), Chess-players (1858); *156. *Lindlar* (pupil of Schirmer), Lake of Lucerne; 78. *W. Roelofs*,

Dutch landscape; 71. *Van Oos*, Still-life; 50, 55. *H. Koekkoek*, Sea-pieces; 138. *Gudin*, Fishing-village on the French coast.

Room II. To the right: *128. *Decamps*, Horses at pasture; 110. *Verlat*, Dog and parrot; *124. *Rosa Bonheur*, Team of horses; *147. *Meissonier*, The death-bed; 158. *Pettenkoven*, Duel; 108. *Verboeckhoven*, Sheep; 140. *Gudin*, Spanish coast; 114. *Verveer*, Fair at Scheveningen; 142. *Guillemin*, Visiting the poor; 15. *J. Bosboom*, Administration of the Sacrament in the Groote Kerk at Utrecht; *93. *Schelfhout*, Stranded ship at Scheveningen; 96. *Scholten*, Dead horse; *129. *Decamps*, Turkish school; *152. *A. Achenbach*, Water-mill; 79. *Roelofs*, Landscape; 127. *Decamps*. The lost track; 73. *Pieneman*, Portrait of the founder of the museum; 131. *Decamps*, Flock of sheep in stormy weather (bought in 1860 for 11,215 fl.); *146. *P. Marilhat*, Caravan crossing a river; *81. *Ary Scheffer*, Christus Consolator (Luke, iv. 18), a large picture well-known from engravings and photographs (p. 377; bought in 1853 for 24,800fl.); 122. *J. Beaume*, Rescue by the monks of St. Bernard; 94. *Schelfhout*, Winter-landscape; 38. *N. de Keyser*, Francis I. of France in the house of Benvenuto Cellini; 125. *Rosa Bonheur*, Sheep; 135. *A. Calame*, Landscape; 121. *Willems*, Studio; 95. *Schelfhout*, Landscape; *130. *Decamps*, Town in Asia Minor; 116. *Waldorp*, Drawbridge over a canal; 27. *Gallait*, Woman with two children; 137. *Fleury*. Palissy the Potter in his workshop; *58. *Leys*, Flemish tavern; 103. *C. Springer*, Market of Haarlem; 133. *Diaz de la Pena*, Nymph with Cupids; 80. *Ary Scheffer*, Greeks of the War of Liberation.

Room III. To the right: 35. *Karssen*, View of a town; 39. *Kobell*, Landscape; *157. *Pettenkoven*, Gipsy. This room also contains drawings and water-colours.

Room IV. contains drawings (849. Head of a lady by *Watteau*) and water-colour copies of celebrated pictures of the Old Dutch School. The drawings by earlier masters (*Dou*, *A. van Ostade*, *A. van de Velde*, *Van Dyck*, etc.), the remainder of the modern works, and the 'Atlas van Amsterdam', bequeathed to the city by M. Splitgerber in 1879, are shown on Thur. and Sat. on application to the 'Museum Bewaarder' (fee 1 fl., devoted to charity).

The Church of the Remonstrants (Pl. 23; C, 2), near the N. end of the Keizersgracht, contains valuable portraits of preachers, by Th. de Keyser, J. Backer, etc. — No. 123 in the same street is the largely attended *Public Commercial School*.

On the S. and E. sides of Amsterdam, on both sides of the Singel-Gracht (comp. Pl. and p. 297), which until about 20 years ago, under the name Buiten-Singel, formed the outer limit of the city, there have arisen entirely new quarters, with wide streets often planted with trees, ornamental squares, and numerous handsome buildings. — In the Leidsche Plein (Pl. D, 5) are the ruins of

the *Stads-Schouwburg* (p. 294); to the S.E. is the *Prison*, and farther on, beyond the Singel-Gracht, rises the Ryks Museum (p. 308).

In the FREDERIKSPLEIN (Pl. F, 5) is the **Paleis voor Volksvlyt**, a glass and iron structure by *Cornelis Outshoorn*, erected as a hall for exhibitions, concerts and theatrical performances (see p. 294). The elliptical dome, 190 ft. in height, is surmounted by a statue of Victory, 23 ft. high, by the Belgian sculptor *Jaquet*. The large hall can contain 12,000 visitors. Behind the Paleis is a large garden, containing a covered **Gallery*, with shops, etc., much frequented by promenaders. — The *Hooge Sluis* (Pl. F, 5), commanding pretty views on both sides, leads hence to the *Rhenish Station* (p. 293).

The Sarphatistraat leads to the N. from the front of the station, past the large *Hospital* (Pl. G, 4) and the *Cavalry Barracks*, to the *Muider Poort* (Pl. G, H, 3), the only one of the ancient city-gates still existing. Outside of it is situated the extensive *Eastern Cemetery* of Amsterdam.

Crossing the bridge to the W. of the gate we reach the Middel-Laan, which for nearly its entire length skirts the S. side of the Zoological Garden. The large building on the S. of the street is the *Hospice of St. James* (Pl. G, 3), an asylum for aged poor of the Roman Catholic faith. — Adjacent is a *Panorama*, with a painting of Scheveningen by *Mesdag*.

The ***Zoological Garden** (Pl. G, 3; admission, see p. 295), popularly called the '*Artis*' (being the property of the society '*Natura Artis Magistra*'), near the Botanic Garden, laid out in 1838 and several times enlarged, is one of the finest in Europe, and little inferior to that of London. It is 28 acres in extent. Even a cursory visit to the chief objects of interest takes 3 hrs.; a small guide-plan is presented gratis to visitors at the entrance.

The ENTRANCE is in the *Kerk Laan* (Pl. F, G, 3). To the left are the camels, llamas, and stags; behind are the singing-birds, the parrot-gallery, and the *Reptile House*, which contains large serpents and other reptiles. The arrangements for fish-breeding, also in this part of the garden, are interesting (in winter and spring only). Many thousands of salmon and trout are bred here and annually set free in the Dutch rivers. Close by is the *Monkey House*. — Beyond the ponds, which are covered with sea-fowl, are different varieties of cattle and sheep, and on the left, the large *Carnivora House*, adjoined by that of the *Elephants*. — Proceeding hence past the Antelope, Giraffe, and Zebra House, we reach the Eagle and Vulture House, the Buffalo Shed, and the *Hippopotamus House*. In the N.E. angle is a large grotto with a basin of water, fitted up in 1877 for the reception of a pair of sea-lions. The large building to the right of the entrance is the Society House, with a large hall (Restaurant in summer; D., 2 fl. or upwards, from 4 to 7 p.m, à la carte from 12; not open before 10 a.m.). The older building farther on in the same part of the gardens contains a collection of stuffed animals and skeletons in the upper story. Then the new *Ethnological Museum*, containing Chinese, Japanese, and Indian curiosities, and a valuable library. Also a collection of sea-weeds and corals. A fine *Aquarium* was added in 1881 (adm. for visitors to the Zoological Garden 25, others 50 c.).

Hence the Fransche Laan leads to the W. to the *Park* (Pl. F, 3),

which belongs to a private society, and the theatre called the *Park-Schouwburg* (p. 294). This quarter of the city has been built within the last twenty years, on a site that was once covered with pleasure-grounds and country-houses, and known as the 'Plantage'. — The iron gate opposite the S. side of the Park forms the entrance to the ***Botanic Garden** (Pl. F, 3; admission, see p. 295), commonly known as the 'Hortus', and interesting on account of its numerous species of palms and its VictoriaRegia house, which attracts numerous visitors on summer-evenings, when that plant is in flower.

In returning from the E. quarters of the town towards the Dam we may proceed through the JEWISH QUARTER (Pl. F, E, 3), the ill-conditioned character of which presents a marked contrast to the Dutch cleanliness of the rest of the city. The most interesting times for a visit are Frid. evening, 1 hr. before the beginning of the Sabbath, Sat. evening after sunset, and Sun. after 10 a.m. Brokers' shops and marine stores abound in these squalid purlieus, where faces and costumes of an Oriental type will frequently be observed. The Jews form one-tenth of the population of Amsterdam, and possess ten *Synagogues*. The largest is that of the *Portuguese Jews* (Pl. 56; F, 3) in the Muiderstraat, erected in 1670, and said to be an imitation of the Temple of Solomon; it possesses a large number of costly vessels. After the expulsion of the Portuguese Jews from their native country in the first half of the 17th cent., they sought an asylum at Amsterdam, where complete religious toleration was accorded to them. Many German Jews also, in order to escape from the persecutions to which they were subjected in their own country, flocked to Amsterdam, which they regarded almost as a second Jerusalem. *Baruch Spinoza*, the father of modern philosophy, born at Amsterdam in 1632, was the son of a Portuguese Jew. The wealth of the Jewish community still renders it one of the most influential in the city. In the numerous dissensions between the States General and the Stadtholders, the Jews always took the part of the latter.

In the Jodenbreestraat (Pl. E, 3), a simple memorial-tablet marks the house (No. 4; the second house from the bridge) in which *Rembrandt* resided from 1640 to 1656.

Amsterdam has from an early period been famous for DIAMOND POLISHING, an art unknown in Europe before the 15th cent., and long confined to the Portuguese Jews of Amsterdam and Antwerp, to whom most of the mills at Amsterdam still belong. The most important are situated in the Zwanenburgerstraat (Pl. 6; E, 4) and the Roeterseiland (on the Achter Graacht, in the E. part of the town; Pl. 6; E, 4). Visitors are generally admitted by M. Koster, Zwanenburgerstraat 12, daily, except Sat. and Sun., from 9 to 3, and by other houses also (fee 50 c.). The machinery of the mills is usually driven by steam, and the diamond to be polished is pressed by the workman against a rapidly-revolving iron disc, moistened with a mixture of oil and diamond dust. The latter is indispensable, as it has been found that no impression can be made on diamonds by any other substance. In a similar manner the stones are cut or sawn through by means of wires covered with diamond dust.

b. The **Ryks Museum.

The **Ryks Museum** (Pl. D, E, 6), an imposing building covering nearly 3 acres of ground, erected in 1877-85 from the plans of *P. J. H. Cuypers* in the so-called Early Dutch Renaissance style, retaining numerous Gothic and Romanesque features. The principal façade is turned towards the Stadhouderskade. The sculptures with which it is adorned are by *Frans Vermeylen* of Louvain and *Bart van Hove* of Amsterdam. The exterior is also ornamented with mosaic decorations in painted and glazed tiles, designed by *G. Sturm* and representing the principal figures and events in the history of Netherlandish art. The museum is surrounded with pleasure grounds and enclosed by a tasteful wrought-iron railing.

The central gable of the Principal Façade is surmounted by a statue of Victory by Vermeylen. The alto-relief above the archway, 23 ft. in length, contains an allegorical figure of the Netherlands, surrounded by Wisdom, Justice, Beauty, and Truth, and receiving the homage of the Dutch artists. To the right of the central group are the architects Eginhard (p. 371), Jan ten Doem (p. 363), and Keldermans (p. 134) and to the left, the sculptor Klaas Sluter and the early painters Dirk Bouts and Lucas van Leyden; to the extreme right are Rembrandt and his contemporaries, to the extreme left the more modern masters. The reliefs at the sides are allegorical representations of the arts of Painting and Drawing (to the right), and Architecture and Sculpture (to the left). The two niches between these reliefs are occupied by allegorical statues of Art and History. The reliefs above the windows refer to the founding of the new Museum. Above, on the pediment, are allegorical statues representing Inspiration and Industry. Below, at the entrances to the right and left of the archway, are statues representing Architecture and Sculpture, Painting and Engraving.

The figures in coloured tiles symbolize the Dutch towns and provinces, with Amsterdam, the Hague, Haarlem, Leyden, Delft, Dordrecht, and Rotterdam in the centre, as the most celebrated nurseries of art.

The vaulted and colonnaded passage is at present temporarily closed. The South Façade of the Museum is to be elaborately ornamented with encaustic painting. Above the archway is a representation of Rembrandt, surrounded by his pupils, painting the 'Staalmeesters' (p. 326); to the right, Bishop David de Bourgogne visited at Utrecht by the brothers Van Eyck; to the left, the Reception of Albrecht Dürer at S'Hertogenbosch. The central gable contains figures of the most illustrious patrons of Dutch art from Charlemagne (p. 371) to King William I. — On the wings are represented the Founding of the Palace at the Hague by the German king, Count William of Holland; the Founding of the Guild of St. Luke at Amsterdam; the Founding of the Carpet Manufactory at Middelburg; the Presentation of the church windows at Gouda by the Dutch towns; Amalia von Solms preparing for the decoration of the Huis ten Bosch at the Hague; and the Founding of the first public museum by the Batavian Republic.

The Eastern Façade is divided into four fields, to contain representations of the Building of the Church of St. Servatius at Maastricht; the Founding of the Valkhof at Nymegen by Charlemagne; the Founding of Utrecht Cathedral; and the Building of the Church of St. John at S'Hertogenbosch.

On the Western Façade, likewise in four fields, is depicted a procession of persons celebrated in the history of Dutch art.

The arrangement of the interior of the Museum will be easily understood from the accompanying plans of the ground-floor and first floor. The collections include not only the paintings, drawings, and engravings formerly in the royal museum at the *Trippenhuis*,

and in the *Museum van der Hoop*, but also various pictures and other works of art collected from the *Stadhuis*, the *Huiszittenhuis*, and elsewhere, and the *Art-Industrial Collections* of the old *Dutch Museum* at the Hague and of the *Antiquarian Society* at Amsterdam. The general director of the new Museum is *Mr. Fr. D. O. Obreen*, whose dwelling and office are in the house standing at the back of the museum, and built in the same style. The collections are open to the public daily, except Mon. (see p. 295).

Ground Floor.

The E. half of the ground-floor contains the Dutch Museum (*Nederlandsch Museum voor geschiedenis en kunst*; catalogue 1 fl., by the director, *Mr. Dav. van der Kellen*), which presents an interesting survey of industrial art in the Netherlands from the time of Charlemagne to the beginning of the present century. The E. entrance, to the left of the archway, opens on a *Hall*, adorned with a group of David and Goliath, a wooden statue of the Stadtholder William II., a bronze statuette of king William II. by W. Geefs, models, etc. To the right is the staircase to the picture-gallery (p. 318); to the left, the entrance to the Domestic Interiors (p. 312). We, however, proceed in a straight direction and descend a flight of steps to the large —

East Court, covered with a glass roof and containing the larger objects of the *Military, Naval, and Colonial Collections*. On the walls of the staircase are trophies of weapons and captured banners. In the court, to the left, is a room with a collection of weapons belonging to the town of Amsterdam. To the right are ten cabinets with specimens of *Dutch National Costumes*: 1. Island of Marken; 2. Dort, Breda; 3. Zuid-Beveland; 4. Vollendam; 5. Scheveningen; 6. Nunspeet; 7. Huizen, Zandvoort; 8. Leeuwarden, The Hague; 9. Walcheren; 10. Orphan girls of Amsterdam. Opposite, in the middle, are *Models of Naval Guns*, apparatus for defending straits, powder-chests, and other objects belonging to the naval department mentioned at p. 310.

Farther on is the *Collection of Weapons*. In the section devoted to ancient weapons: Fortress-guns of the 17-18th cent.; state and ornamental weapons; military and sporting pieces with inlaid and chased ornamentation; pistols, lances, shields (one of tortoise-shell, with a portrait of Prince Frederick Henry), swords, cross-bows, field-pieces, etc. (some of them found in the Zuiderzee). Small and richly ornamented bronze cannon of 1533; handsome gun and gun-carriage, presented by the king of Saxony to William III.; banners of the Dutch provinces in the 17th cent., with coats-of-arms painted on silk. The walls are adorned with devices formed of the *Modern Weapons* of the Dutch army. A case contains a collection of objects found in excavations, daggers of the 16th cent., and a zinc plate found in the Straits of Magellan,

with an inscription stating that it had been left there by the Dutch ship 'Eendragt' in 1616. Above are English and Spanish flags.

To the right, Room from the house built for himself by the architect *Jacob van Campen* at Amersfoort, with paintings by himself and the motto 'el tado es nado' ('all is vanity'). In the middle is a clumsy model of the Royal Palace (p. 300). — To the left is a collection of *Smith's Work*, including some stoves of the 16th century.

Farther on is a gaily-coloured group, representing a **Christening in Hindeloopen* (Friesland). Frisian dairy; cheese-press from N. Holland.

Dutch Carriages and Sledges, including a state-sledge of the beginning of the 18th cent., a sedan-chair (17th cent.), numerous sleighs adorned with carving and painting, a hunting-carriage with paintings by Aart Schouman (18th cent.), and two elegant Dutch chaises, such as are still used at trotting-races and (in a simpler form) in the country.

In the corner to the right, behind the carriages, are the *Relics of the Expedition of Barents and Heemskerck* (comp. p. 299), who explored Nova Zembla in 1595-96 in an attempt to find a N.E. passage to China round the N. Cape. Barents died on Nova Zembla in June, 1597, in consequence of the hardships of the winter spent there; and the relics were discovered in his winter-house on the island in 1871 by Capt. Karlsen, a Norwegian navigator.

The *Naval Department* chiefly contains models (provided with explanatory labels), which are specially attractive for those interested in maritime matters.

To the right are models of covered bridges, dry-docks, etc., above which is a series of portraits of presidents of the Dutch East India Company. — To the left are cranes, windlasses, life-boats; model of Van Speyk's lighthouse at Egmond. Models of 'factories' and other representations of the period of the Dutch East India Company.

The space between the staircases in the glass-covered court is occupied by several large model dry-docks, and plans in relief of the wharfs at Hellevoetsluis and of the Japanese island on Decima.

The central hall contains a collection of *Model Ships*, arranged in three rows. In the middle row: 651. Man-of-war (70 guns), built in Zeeland in 1698; 508. 'King of the Netherlands', ship-of-the-line with 31 guns (1842); 499. English ship-of-the-line, of the middle of the 18th cent. (40 guns). — In the left row: 663. 'Eurydice', 32-gun frigate, beginning of the 19th cent.; Cruiser of 1774; 1257. 'Chatham', man-of-war; 1235. Turret-ram 'Buffalo'; 1239. 'Tiger', monitor; 498. Ship of 1756 (40 guns). — In the right row: 652. 'Mercury', man-of-war, 58 guns (1747); 1259. 'Elephant', merchant-ship of the middle of last cent.; 950. Naval cutter (18 guns); 665. 'Prins Frederik der Nederlanden', 44 gun frigate. — In the corner to the right of the entrance: 504. Ship of 1794 (74 guns; under glass); model of a ship of the 17th cent., dug up in North Brabant in 1822. — In the corner to the left of the entrance: 500. 'Vryheid', man-of-war of 1782.

By the wall, to the W. of the entrance: 503. Frigate belonging to the Dutch East India Company; 1140, 1141. Barbette ships; 1150-1154. Armour-plating; 1156. Torpedo-boat; 655. Frigate of 1779; 511. Model of the first steam ferry-boat used on the Moordyk.

1st Cabinet: Light-houses; signals; steam-machinery; beacons. Adjoining, in the large hall: ships' hulls and prows.

2nd Cabinet: Oars, rudders, compasses, models of small boats, anchors, rigging. Lifeboat in the centre. Adjoining, in the large hall: light-ships, pilot-boats, etc.

3rd Cabinet: Logs, chronometers, ship-telegraphs; signal-gear; pumps, rigging, etc.

We now pass a number of small ships' models in the large hall. In the centre of the E. end-wall is the stern of the British flag-ship 'The Royal Charles', captured by the Dutch in 1667 in their expedition to Chatham, and broken up in 1673. — 679. Galley built in Holland for Peter the Great; 669. Swedish gun-boat; 673, 672. Dutch gun-boats, etc.

The centre of the W. wall of the large hall is occupied by a model of the monument erected in Batavia to the Dutch who fell in Acheen (Sumatra) in 1873-80, with a statue by Bart van Hove. In front is a bust of Prince Henry of the Netherlands, flanked on the right with captured Indian guns, and on the left with guns which belonged to the Dutch East India Co. in the 17th and 18th centuries. Above are Swedish flags, captured in 1658 by Admiral Wassenaar; at the corners Spanish ship-lanterns; below are four Dutch flags, one of which was presented by King William to the 'Medusa', which, entirely unsupported, forced the straits of Simonosaki in Japan on July 11th, 1863. The remaining three flags belonged to other vessels which took part in the opening up of the straits. Portraits of the period of the Dutch East India Co.; two horses by J. de Gheyn. Glass-case containing a costly gun presented to the Dutch by a Javanese prince. Several small field-pieces of the 17th century.

A staircase opposite the entrance leads from the S.W. corner of the glass-roofed court to the **Ecclesiastical Department** of the Dutch Museum, which illustrates the development of ecclesiastical art in the Netherlands, from the Carlovingian period, through the Romanesque, early-Gothic, and late-Gothic periods, to the 17th century (badly lighted).

Room 176. *Carlovingian Period* (8-10th cent.). The architectural features are in the style of a chapel, said to have been built by Charlemagne, on the W. side of the church of St. Servatius at Maastricht. The pavement is a copy of ancient fragments in the minster at Aix-la-Chapelle. The wall-paintings, pillars, vaults, stained-glass, and altar are reproductions of old works. To the right, a sculptured tympanum from the abbey of Egmond, destroyed in 1573, representing worshippers before St. Peter; below is a carpet woven in imitation of the covering found with the relics of St. Boniface (now in the archiepiscopal museum at Utrecht). Fonts of the 11th and subsequent centuries. Plaster-casts of monuments in Dutch churches.

Room 175. *Romanesque Period* (11th and early 12th cent.). The architectural features and decorations are copied from the abbey-church at Herzogenrath, St. Servatius at Maastricht, and other churches of the 11th and 12th centuries. The windows are copies of stained glass of the same period. Cast of the shrine of St. Servatius at Maastricht (early 12th cent.).

Room 174. *Gothic Period* (late 12th and first half of the 13th cent.). The architecture is modelled on that of the minster of Roermond (p. 372), and the stained glass (Temptation in the Wilderness and the Marriage at Cana) is a reproduction of the famous windows in Notre Dame at Chartres. Casts of tombs in the church at Roermond. The patterns of the polychrome painting of the arch between this and the following room are borrowed from the church of St. John at Poitiers.

Room 173. *Gothic Period* (middle of the 13th cent.). The architecture is copied from the cathedral of Utrecht (1251-67); the pavement from the minster at Roermond; and the windows from the most ancient stained glass in Cologne Cathedral. Altar with wooden figures and embroidered antependium of the 15th cent.; above it, cast of a cross, used as a reliquary, from Roermond. In the corner, painted wooden groups of the 15th century. — The arch leading to Room 172 is copied from the church of Fritzlar.

Room 172. *Gothic Period* (14th cent.). The architecture is copied from the church of St. Nicholas at Kampen (1369) and the St. Jans Kerk at 'S Hertogenbosch; the paintings from the cathedrals at Freiburg and Mayence, the church of St. Bavo at Haarlem, and the choir of the parish

church (now pulled down) at Sevenum; the stained glass from the Butchers' Chapel in the church of St. Nicholas at Kampen; the choir-stalls from the Church of Our Lady (now pulled down) at Edam; and the winged altar from the church of Kiedrich, near Mayence. Numerous wooden figures and groups of the 15th and early 16th cent., on stands. Three handsome reliefs from the great church at Gouda (about 1530), on the outside of this room.

Room 171. *Gothic Period* (about 1400). The vaulting, windows, etc., are copied from St. Michael's Church at Zwolle (1356); the pavement from St. Servatius at Maastricht; the paintings from the church of St. Nicholas at Venlo, with an Annunciation and Angels from St. Martin's church in the same town. The Tree of Jesse is reproduced from a tombstone in St. Peter's at Lübeck. Among the choir-benches on the W. side is the back of the above-mentioned altar from Kiedrich, and to the right and left of it are stands with carved and painted wooden figures and groups, including good carvings from the organ-case at Naarden (early 16th cent.). On the E. side is an altar with an antependium of the 15th cent., and in the corners are other noteworthy carvings. Under the arch leading to the next room is an original wall-painting of the 14th cent. (under glass).

Rooms 166 and 167. The central pillar is a reproduction from the church at Wouw; the pavement from the cathedral at St. Omer. The architectural features of the *S. Section* are copied from the church at Wouw and the church of St. Lebuinus at Deventer; the paintings from the St. Lucius chapel in the church of St. Martin at Venlo and from the church at Blitterswyk; the triangular spandrils of the two S. vaults from a chapel in the abbey-church at Thorn. The original of the large wall-painting is in the Dominican church at Maastricht, dating from 1537 (above, Coronation of the Virgin, beneath, Legend of the 990 martyrs and Scenes from the life of St. Thomas Aquinas). Gothic *Pulpit from the convent-church at Uden (end of the 15th cent.); small wooden figure of the Emperor Henry IV. from the church of St. Mary at Utrecht; window copied from the church at Hulst (15th cent.). — In the *N. Section* the painting is copied from St. James's Church at Utrecht and the Bovenkerk at Kampen. Engraved copper-tablets from the tomb of Gysbert Willemsz de Raet (d. 1505) in the church of the Holy Sepulchre at Gouda; stone Tabernacle of the 15th cent.; window from the tower of the church at Ransdorp (beginning of the 16th cent.); two figures of saints. — Two *Cases* contain ecclesiastical vessels, chiefly of the 15th cent.; adjacent an aquamanilla and holy water basin of the 12th or 13th century.

Room 168. *Reproduction of the chapel of the Cistercian convent at Aduard, in the province of Groningen, a brick edifice of the 13th century. The green glazed bricks, with flowers in relief, should be noticed. The wall-painting is copied from the church of St. Martin-des-Champs at Paris, the angels above the E. door from the church of St. Gereon at Cologne, and the stained glass from patterns of the 13th century. — We retrace our steps through Rooms 167 and 166 to —

Room 165. *Church Architecture of the 17th cent.*, in the style of the Protestant churches designed by Hendrik de Keyser (d. 1621) and Vredeman de Vries. On the walls, copies of wall-paintings from the chapels of SS. Cosmas and Damian and St. Severus, in the church of St. Lawrence at Rotterdam. The stained-glass windows are reproductions of those in the Oosterkerk at Hoorn, the first shewing the arms of Alkmaar (1573), the second representing the sea-fight of Hoorn between the Dutch and the Spaniards in 1573. The N.E. window (opposite) from the convent of St. Agatha, has a kneeling portrait of Prince Maurice of Orange. The S.E. window is from the Protestant church at Oostburg. Carved wood pulpit of 1777; model of the organ of the church in the Stroomarkt at Amsterdam before the fire of 1823. Stand with artistic iron-work.

The following rooms are devoted to **Secular Architecture**, and include a highly interesting series of apartments in the old Dutch style.

Rooms 164, 163. *Council Chamber*, of the end of the 14th cent., the ceiling being an exact copy of that in the town-hall of

Sluis, dating from 1396. Cast of a chimney-piece (15th cent.), formerly in the castle and now in the town-hall at Bergen-op-Zoom. Large Gothic cupboard, from a convent in Utrecht (14th cent.); above, two pieces of tapestry, with landscapes (17th cent.). In the centre is a valuable *Collection of Earthenware*, formed by J. P. Six and the Royal Antiquarian Society, with numerous excellent specimens from Dutch and Rhenish factories. Two Gothic cabinets, etc. — Above the entrance is a relief of the Flight into Egypt (15th cent.).

Rooms 162, 161. *Magistrates' Room of the 15th cent.*, arranged in imitation of a room in the *Town Hall at Zwolle*, built by Master Berend in 1447. The chimney-piece, in trachyte from the Drachenfels, was designed by Master Hermann of Cologne. The balustrade round the latter is adorned with original heads (lions, dogs, etc., as shield-bearers), from the ancient Dutch court at the Hague, founded by Charles the Bold. On the walls, Flemish tapestry, from the end of the 15th to the second half of the 16th century.

Case 1 (to the left): Brass, copper, and bronze articles; weights, jugs, and other domestic utensils; snuff-boxes, lanterns, lamps, candlesticks. — *Case 2:* Smith's work of the 16-17th cent.; two bronze door-knockers of about 1550. — *Case 3:* Tinware; jugs, tankards, table utensils, etc. — *Case 4:* Caskets in wood, leather, plush, intarsia, etc. from the 15th cent. onwards. — German tiled stove of the latter half of the 16th century. — Gothic cabinets, etc.

Room 158. On the walls are representations of Scriptural scenes, formed of plaques of Delft porcelain. To the right and left are double-portals of the 17th cent., in carved wood, painted green. — The adjoining room, to the right (kitchen), contains a fine spiral *Staircase* from Cologne (end of the 17th cent.), domestic and kitchen utensils, and wall-panelling in Delft porcelain. — A modern wrought-iron door leads to —

*Room 157, in which are the collections of *Glass* and *Jewelry*. On the walls valuable tapestry by Jan de Maecht of Middelburg and representations in Delft porcelain.

Glass-cases 1 & 2. Electrotype reproductions by Messrs. Elkington and Co. (England) of gold and silver works of art.

Case 3 (hexagonal revolving stand), in the corner to the left: Limoges and other enamels, 12-17th cent.; miniatures. — On a table is a silver monument in honour of the Herring Fishery, by Andreas Müller of Vlaardingen (1793).

Case 4: Silver work of foreign workmanship, mainly German (Augsburg, Nuremberg, and Strassburg) of the 16-17th centuries. *Five reliefs with scenes from the life of General Spinola, by Matth. Melin (c. 1630). — On the wall between the windows, porcelain tiles from Rotterdam (17th cent.).

Case 5: Silver Plate and other valuables belonging to the city of Amsterdam, formerly preserved in the Stadhuis; drinking-horns, including the fine silver drinking-horn of the guild of St. Joris, which appears in Van der Helst's painting of the Banquet of Arquebusiers (p. 321); silver drinking-horn of the Guild of St. Sebastian, which appears in Van der Helst's painting of the presidents of the Guild (p. 319); corporation chains and batons; five silver-gilt stands for tumblers (1606); ornamental *Dish and goblet, by Adam van Vianen (1664), etc.

**Case 6*, with an extensive and valuable collection of silver-work of the 13th and subsequent centuries. — By the window, two cases with peasant's ornaments, gold and silver filigree. — To the right: *Atlas supporting the globe, in embossed silver by P. van Vianen (1610). — Beside it, The Seasons, miniatures by Blarenberghe; *Table-top of black stone inlaid with mother-of-pearl by Jan Visscher.

**Case 7* (in the corner between the windows), a hexagonal revolving case, contains *Small Works of Art.* Sides 1-3: Oriental weapons and trinkets, richly adorned with pearls and gems. Sides 4 & 5: European gems, watches, gold articles, enamels. Dutch spoons, forks, etc. (chiefly of the 17th cent.); charms, needle-cases, cork-screws; book-clasps, shoe-buckles; infants' rattles, rosaries, knife-handles, etc. Side 5: Silver articles; Holy Family by Paul van Vianen (1611), etc. Side 6: Official insignia and guild badges of the 17th and 18th centuries.

Case 8: Glass. Dutch goblets of the 17th cent.; painted German goblets; Dutch chased and gilded beakers, etc.

Case 9: Venetian and Bohemian glass, and Dutch imitations.

**Case 10:* Dutch glass with designs cut or engraved with a diamond, chiefly of the 17th and 18th cent., including good examples of Wolf, W. van Heemskerk, etc.

Case 11 (hexagonal revolving stand). Small works of art in gold and silver; spoons, knives, chains, etc. — Beside the two centre pillars: Cases with trinkets, watches, filigree-work, boxes, etc.

Cases 12 & 13: Cut glass, used for gifts, etc.; on a black stand in the centre is the so-called 'Hedwig's Cup', said to date from the 13th cent.; cut and moulded glass of a less elaborate kind.

At the exit, handsome Renaissance cabinet, with relief of the Crucifixion, probably Italian work of the 16th century.

Room 150 represents an *Apartment of the 17th cent.*, completely furnished, with chimney-piece, beds, etc. At the window is a small ebony cabinet, a German work of 1631; another, with miniatures, opposite the entrance, dates from 1600. In the centre is a glass-case with terracotta figures of the 17th and 18th centuries. Stained glass of 1600.

Room 150a (to the left). Bedroom of the 17th century.

Room 156 (badly lighted). Wall-panelling in variegated and blue Delft plaques (17th cent.). Handsome cupboards, copper vessels, etc.

Room 155. Wall-panelling and chimney-piece from Dordrecht (1626). The ceiling (Morning and Evening, probably by Theod. van der Schuer, about 1678) is from the bedchamber of Queen Mary of England, consort of William III, formerly in the Binnenhof at the Hague. Gilt-leather hangings and other furniture of the same period. Baptism of Christ, painted after 1540 in the style of Jan van Scorel.

Room 154. Panelling and chimney-piece from the early half of the 17th cent.; ceiling from the apartments of the Princess Anna, wife of William II., at the Hague. Gilt-leather hangings and other furniture of the same period.

Room 153 represents an apartment in the house of *Constantin Huygens*, built by Jacob van Campen in 1634-37, in the style of Louis XIV. The ceiling, by *G. de Lairesse* of Amsterdam, represents Apollo and Aurora.

Room 152. Ceiling from the old palace of the Stadtholders at

Leeuwarden (latter half of the 17th cent.); leather hangings, candelabra, etc., of the early 18th century. Glass-case with clothes worn by Prince Ernest Casimir, Henry Casimir, William Frederick of Nassau, and William III. of England. Various other historical curiosities. — CABINET 152a (adjoining). *Chinese Boudoir* from the Stadtholder's palace at Leeuwarden (latter half of the 17th cent.).

ROOM 151. Ceiling (apotheosis of a prince) of the end of the 17th century. Gilt-leather hangings and chimney-piece of the 18th century. Thrones of various stadtholders.

ROOM 146. Oriental weapons. Case with antique bronzes.

ROOM 147 is in the Gothic style of the 15th century. Panelling, wall-presses, and chimney-piece from Utrecht. By the wall, on the right, are ten bronze figures belonging to the city of Amsterdam. Fine Gothic cupboards; antique copper dishes, candelabra, etc.

ROOM 148. Chimney-piece in the Renaissance style of the close of the 16th cent.; the caryatides are copied from figures at Zaltbommel, dating from the beginning of the 18th century. The glass-case in the centre contains good wood-carvings of the 15–17th centuries.

ROOM 149. Renaissance panelling and chimney-piece (middle of the 16th cent.). The central glass-case contains ivory carvings. On the walls and in the recesses are works of art in porcelain, wax, etc., including large Delft plaques in Wouverman's style (c. 1660). — We now return through Rooms 148, 147, and 146 to the hall and the E. entrance (p. 309).

The WESTERN HALF OF THE GROUND-FLOOR. — The Western main entrance also gives admission in the first place to a *Hall*, embellished with statues of Peace, Wealth, and Industrial Art. We turn to the right and enter —

ROOM 203, which contains the important and valuable collection of **Porcelain and Lacquer Work.**

The glass-stands at the window contain Italian Majolica, farther on Delft Faïence, and (last glass-case) Chinese Imitations of Delft Porcelain. — The three central rows of glass-cases contain *Chinese Porcelain*, the most interesting specimens being: Case 2 of the first row, series of reddish-brown '*Bucaro' Porcelain;* Case 1, of the second row, *Porcelain* decorated with enamel resembling reliefs; Cases 1 and 2 of the third row, *Blue, Green, Crackle,* and *Red Porcelain*, and in Case 3, *Chinese Imitations* of European porcelain. Farther on, *Japanese Porcelain;* specimens of the so-called *Royal Blue Porcelain* in the Case 5 of the third row; to the left of the entrance, group of large Chinese and Japanese vases; behind, silk hangings with Chinese patterns (European work of the 18th cent.). — To the right and left of the door is *Tunisian Earthen-ware;* above, Brussels tapestry, of the end of the 18th century. — The presses by the S. wall contain Berlin, Dresden, French, and English porcelain, etc. — Several glass-cases in the central rows contain a large collection of *Japanese Lacquer Work.* In the passage by the N. (window) wall are three models of Dutch houses, one of which, inlaid with tortoise-shell, of the end of the 17th cent., is said to have been constructed for Peter the Great; a 'Penningkastje' in the form of the Mauritshuis at the Hague (p. 262); glass-case with Chinese ivory carvings; Chinese tower in alabaster, etc.

Room 202. Collection of **Costumes** (17-19th cent.); costly

priests' vestments of the beginning of the 16th cent.; toys, etc.; models of post-chaises, etc.; musical instruments of the 16-19th cent., including a metronome, formerly in the possession of the Felix Meritis society. — Adjoining this room on the S. is the —

***Cabinet of Engravings** *(Prentencabinet)*, which contains an extensive and highly valuable collection, chiefly of works by Rembrandt and his contemporaries and pupils. The collection comprises about 150,000 plates, more than 400 albums with complete series of the works of different masters, about 400 drawings, a historical atlas of the Netherlands, and a large number of portraits (presented by Mr. D. Franken). The Director is *Mr. Ph. van der Kellen.* The finest and rarest engravings are exhibited round the columns and on stands (the arrangement is frequently changed).

The **Library**, to the S. of the Cabinet of Engravings, occupies a projecting wing and extends through all three stories, the communication being maintained by an elegant iron staircase. The upper rooms contain two *Collections of Coins* (open daily except Mon. 10 to 4 or 5; Sun. 12.30-4).

Adjoining the Cabinet of Engravings on the E., is the **Admirals' Room** (No. 189; badly lighted), subdivided into ten cabinets, and containing portraits of naval heroes, pictures of sea-fights, etc. (chiefly dating from the 17th century).

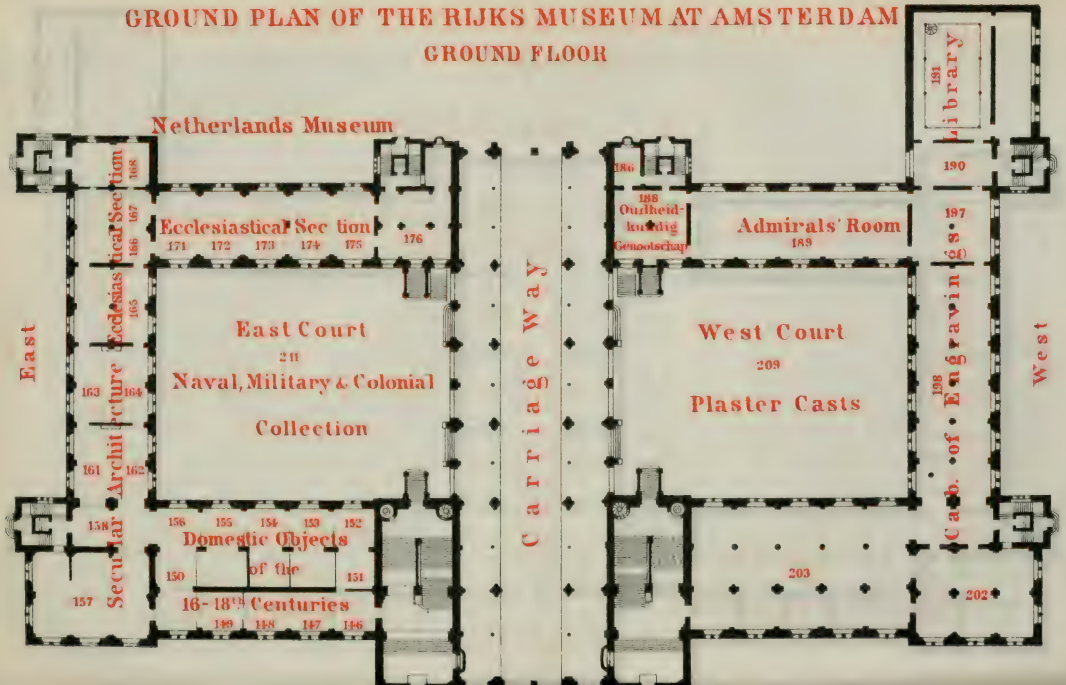
South Side. To the right: 500. *Hilligaert*, Prince Frederick Henry of Orange at the siege of Breda (1637); 589. *Dutch School* (17th cent.), Coast at Scheveningen; 74. *J. A. Beerstraaten*, Naval battle between the Dutch and English in 1666; 1033. *R. Nooms*, Sea-fight near Leghorn, 1653; 1003. *J. A. Mytens*, Naval officer. — 1594. *S. Vrancx*, Siege of Wachtendonk by the Spaniards in 1600; 843. *J. Lingelbach*, Sea-fight near Leghorn, 1653. — 875, 874. *J. Lievens*, Admiral Tromp and his third wife; 1034a-d. *R. Nooms*, Views of Algiers, Syracuse, Tangiers, and Tunis; 763. *Th. de Keyser*, Admiral Piet Hein; 1508. *W. van de Velde the Younger*, Captured English ships, June 13th, 1666; 1092. *J. Peeters*, Destruction of the English fleet at Chatham in 1667; 135. *F. Bol*, Admiral Michiel de Ruyter (?); 472. *B. van der Helst*, Admiral Kortenaar; 1507. *W. van de Velde the Younger*, Naval engagement between the Dutch and English, June 11-14th, 1666; 1001. 1002. *J. A. Mytens*, Admiral Tromp and his wife.

1166. *J. van Ravesteyn*, Col. Nicolaas Smeltzing; *H. de Meyer*. 915. Surrender of the town of Hulst in 1645, no number. Departure of the Spaniards from Breda in 1637; 1491. *E. van de Velde*, Departure of the Spaniards from Bois-le-Duc after its surrender in 1629. Next follow 50 small portraits of princes of the House of Orange-Nassau and generals of the 16th and 17th centuries. — 470, 471. *B. van der Helst*, Admiral Aart van Nes and his wife; *J. van Ravesteyn*, 1165. Vice-Admiral van Cats. 1183. Gaspard Coligny; 40. *L. Bakhuysen*, Embarkation of the Grand-Pensionary Jan de Witt; 108. *H. Berckmans*, Admiral Adriaen Banckert; 737, 738. *L. de Jongh*, Vice-Admiral Jan van Nes and his wife; 1597. *H. C. Vroom*, Naval battle near Gibraltar, 1607. — 71. *K. Beelt*, Dutch herring-fleet; 1572. *S. de Vlieger*, Naval battle between the Dutch and Spaniards on the Slaak, 1631; 1127, 1128. *F. Post*, Count John Maurice of Nassau-Siegen, Stadtholder of Brazil (fine carved frame), Brazilian landscape; 69. *A. Beeckman*, Jacatra (now Batavia) on the island of Java; 1599. *H. C. Vroom*, Return of Houtman, the traveller, 1597.

Then follow some modern paintings, including: 1323. *M. Schouman*, Expedition to Palembang (Sumatra) in 1819; no number, *F. Post*, Brazilian landscape. — 1321. *Schouman*, Expedition to Boulogne in 1801; *C. van*

GROUND PLAN OF THE RIJKS MUSEUM AT AMSTERDAM

GROUND FLOOR



GROUND PLAN OF THE RIJKS MUSEUM AT AMSTERDAM

FIRST FLOOR

Cuylenburg, 248. Rear-Admiral Willem Crul, 250. Vice-Admiral Zoutman, 249. Vice-Admiral van Capellen; *N. Bauer*, 66. Burning of the Algerian fleet; 68. Bombardment of Algiers by night; 169. *F. de Brakeleer*, Antwerp citadel after the bombardment in 1832; 761a. *G. L. Keultjes*, Attack on Algiers by the combined English and Dutch fleet in 1816; *N. Bauer*, 65. Arrival of the combined fleet in the bay of Algiers, 67. Dutch sloops helping the English flagship 'Queen Charlotte' (1816); 1103. *J. W. Pienemann*, General Baron Chassé (p. 139); 454. *A. C. Hauck*, Vice-Admiral Soutman; 1322. *Schouman*, Bombardment of Algiers by the united English and Dutch fleet in 1816; 1357. *W. Spinny*, Vice-Admiral H. Lynslager; 1339. *E. Sillemans*, Dutch harbour with ships (pen-and-ink sketch); *W. van de Velde the Elder* (pen-and-ink sketches), 1505. Sea-piece, with Dutch men-of-war; 1504. Naval battle in the Sound; 1498. Naval battle near Duins in 1639; 1499. Naval battle near Dunkirk in 1639; 12. *Aert Antum*, Dutch and English ships attacking the Spanish Armada near Dover, 1588; 631. *J. van Diest* (?), The 'Royal Charles', a captured English flag-ship, being brought into harbour, 1666; no number, *L. Bakhuysen*, Zuiderzee; 1091. *B. Peeters*, Roadstead of Flushing; *W. van de Velde the Elder* (pen-and-ink sketches), 1503. Embarkation of Admiral Tromp; 1502. Expedition to Chatham in 1667; 1501. Naval battle near Terheide in 1653; 1500. Naval battle near Leghorn in 1653; 1495. Sea-piece. — *W. van de Velde the Elder*, 1496. Naval engagement between the English and Dutch, June 11-14th, 1666; 1494. Same subject; 1598. *H. C. Vroom*, The Y at Amsterdam; 1632. *A. Willaerts*, Naval battle near Gibraltar in 1607. — 1658. *P. Wouverman*, Storming of Koevorden in 1672; 786. *J. Koedyck*, Admiral Loncq (?); no number, *D. van der Plaes*, Admiral Tromp

From the Admirals' Room we next enter two rooms (Nos. 188 and 186 on the Plan) occupied by the **Antiquarian Society** *(Oudheidkundig Genootschap)*. The fine old furniture of these rooms dates from the 17th cent., and they also contain gilt-leather hangings, tapestry, porcelain, and a few paintings. Among the last are: View of Egmont Castle, with numerous figures (16th cent.); portrait of Burgomaster Pieter Dirksz of Edam (1583), conspicuous for his bushy beard; a colossal prize ox, by Jacob Cornelisz van Oostzaan; and portraits of the 17th century. — We now descend the staircase to the —

West Court, which contains the **Collection of Casts,** from Dutch works of art.

In the centre: S. portal of the church of St. Servatius at Maastricht (6th cent.?); tomb of Count Engelbert of Nassau and his wife Limburg of Baden (16th cent.); choir-stalls from St. Martin's church at Bolswaard (Gothic; 15th cent.) and the church at Dordrecht (Renaissance; 16th cent.); choir-screen from the Westerkerk at Enkhuizen (Renaissance; 16th cent.); tomb of Joh. de Borgniwal from the great church at Breda (1536); above, colossal organ from the Lutheran church at Amsterdam, with wood-carvings and paintings by Th. Tidemand. Farther on, to the right, the so-called Holy Sepulchre from the cathedral at Utrecht (Gothic; 15th cent.). By the N. wall: Sedilia from the upper church at Kampen (13th cent.). Organs from the church at Scheemda (16th cent.) and the church of St. Nicholas at Utrecht (end of the 15th cent.). Tombstones of Siegfried III. of Eppstein, archbishop of Mayence, and William II. of Holland (13th cent.). By the S. wall are some compartments of the Renaissance ceiling of the château of Jever; adjacent, part of the front gable of the town-hall at the Hague (16th cent.). Then, an interesting collection of acroteria, including some good works by Hendrik de Keyser (17th cent.); and the small red terracotta *Models of the sculptures on the Stadhuis (p. 300) by the gifted sculptor A. Quellinus, which are much superior to the marble reproductions.

FIRST FLOOR.

The staircases in the E. and W. vestibules lead to the first floor, which is almost entirely occupied by the **Gallery of Paintings *(Schilderyenverzameling)*, the finest in Holland. The gallery was founded by King Louis Napoleon, who caused those works of art belonging to the Prince of Orange which had not been removed to Paris to be collected in the Huis ten Bosch at the Hague (p. 276), and afterwards to be taken to Amsterdam when his residence was transferred to that city in 1808. The collection has since been greatly increased by purchases, gifts, and bequests. On the building of the new museum the modern pictures in the Pavilion at Haarlem and the collections (corporation-pieces, etc.) in the Stadhuis, the Huiszittenhuis, the Museum van der Hoop, etc., were united with the royal collection. The gallery now contains about 1700 works. The director is *Mr. Fr. D. O. Obreen* (p. 309). The illustrated catalogue, by *A. Bredius* (1 fl.), and photographs of the principal paintings are sold in the vestibule.

The large VESTIBULE, 130 ft. long, which we enter first, is adorned with fine stained-glass windows, executed by *W. J. Dixon* of London. The three middle windows refer to the chief periods of Painting, Architecture, and Sculpture, and the two side windows to the other Arts and to Science, while the twelve upper panes represent the various professions and trades. The walls are to be adorned with historical paintings. — The tasteful painted decoration of the vestibule is repeated in the apartments destined for the pictures.

From the Vestibule we first enter the large HALL of HONOUR, which occupies the central portion of the building, and is divided into eight cabinets by short partitions on both sides.

To the right. CABINET 1. (No. 247 H.). To the right, 474. *Barth. van der Helst*, Gerard Bicker, Judge of Muiden; 1280. *Dirck Santvoort*, Dirck Bas, Burgomaster of Amsterdam, and his family; 136. *F. Bol*, Mother and children; 473. *Van der Helst*, Andreas Bicker, Burgomaster of Amsterdam; 131, 132. *Zacharias Blyhooft*, Burgomaster Leidecker and his wife; 1401. *Van den Tempel*, Portrait; 660. *Melch. d'Hondecoeter*, The philosophical magpie; 1283, 1284. *Dirck Santvoort*, Portraits of a boy and girl; 31. *J. A. Backer*, Six Regents of the Huiszittenhuis; 661. *Hondecoeter*, Courtyard; 1402. *Abraham van den Tempel*, Portrait; 459. *J. D. de Heem*, Flowers and fruit; 961. *A. Mignon*, Bouquet of flowers; 137. *F. Bol*, The lesson; 586, 587. *Jan van Ravesteyn* (?), Portraits.

CABINET 2 (246 G.). To the right, 400. *J. Glauber*, Diana at the bath; *441. *Frans Hals*, The artist and his wife in a garden; 399. *J. Glauber*, Mercury and Io; 676. *G. Honthorst*, Mocking of Christ; 1463-67. *W. van Valckert*, Five scenes from the poor-house of Amsterdam (beginning of the 17th cent.); 1605. *J. Weenix*,

Country-house; 879. *J. Lyon*, Company of Capt. Jacob Pietersz Hooghkamer.

*665. *Melchior d'Hondecoeter*, Pelican, ducks, and peacock, known as 'la plume flottante'.

No one has painted cocks and hens, ducks and drakes, and especially chickens, so perfectly as Melchior d'Hondecoeter. He paints such families with insight and sympathy, as Italians paint the mystical Holy Family; he expresses the mother-love of a hen as Raphael expresses the mother-love of a Madonna . . . . Of the eight pictures by Hondecoeter in the Museum of Amsterdam, 'the floating feather' is the most famous. The faintest breath of wind would blow it away'.

Burger. Musées de la Hollande.

767. *Thomas de Keyser*, Company of Capt. Allart Cloeck.

Cabinet 3 (245 F.). To the right, 468. *B. van der Helst*, Four presidents of the St. Sebastian Arquebusiers, seated at a table and examining the plate belonging to the guild; to their left is a maid-servant, carrying a large drinking-horn (1657; p. 313); 873. *J. Lievens*, Peace (allegory). — 669. *G. Honthorst*, The merry fiddler; 823. *G. de Lairesse*, Diana and Endymion; 332. *N. Elias*, Banquet of Capt. J. Backer's company; 768. *Th. de Keyser*, Capt. J. Vries's company; *883. *N. Maes*, The dreamer; 289. *Cornelius Drost*, Daughter of Herodias, with the head of John the Baptist; 1281. *D. Santvoort*, Manageresses of the Amsterdam House of Correction (1638); 335. *N. Elias*, Four managers of the House of Correction, with a beadle (1628); 365. *Govert Flinck*, Four officers of the Kloveniersdoelen (1642).

Cabinet 4. (244 E.). To the right, 142. 143. *F. Bol*, Managers and Manageresses of the Lepers' Hospital; 438. *Jan van der Hagen*, Landscape; 36. 37. *Jan de Baen*, The ambassador Hieron. van Beverningk and his wife (1673), in a beautifully carved frame; 337. *Elias*, Capt. Raephorst and his company; 769. *Th. de Keyser*, Dutch family; 124. *H. Bloemaert*, Winter (allegory); 1506. *W. van de Velde the Younger*, The Y (harbour of Amsterdam); 1530. *A. H. Verboem*, Landscape.

To the left. Cabinet 1. (No. 244A). To the right, 252. *A. Cuyp*, Landscape with cattle; 1046. *J. van Ochtervelt*, Regents of the Lepers' Hospital; 1282. *D. Santvoort*, Regent-piece; 409. *J. van Goyen*, View of Dordrecht; 342. *N. Elias*, Portrait; 971. *N. C. Moeyaert*, Regent-piece; 826. *C. Lastman* and *A. van Nieulandt*, Arquebusiers on the way to Zwolle to repel the Spaniards, 1623; 476. *B. van der Helst*, Portrait; 273. *S. van der Does*, Mother-love; 222. *A. Camerarius*, Christ and the centurion; 475. *B. van der Helst*, Portrait; 1589. *C. van der Voort*, Corporation-piece.

Cabinet 2. (No. 245 B). To the right, no number, **N. Maes*, Grace before meat; *C. van der Voort*, Portrait; *1227. *J. van Ruysdael*, Waterfall; 662. *M. d'Hondecoeter*, Duck-pond; 663. *M. d'Hondecoeter*, Hen protecting its chickens; 970. *M. Moeyaert*, Choosing a suitor; 361. *G. Flinck*, Isaac blessing Jacob. — *362. *Govert Flink*, Arquebusiers of Amsterdam celebrating the conclusion of the Peace

of Westphalia ($16^1/_2$ ft. by $8^1/_2$ ft.), the artist's greatest work, painted in 1648.

The scene is divided into two groups: the figures to the left, nine in all, are issuing from the guild-house; at their head, in black velvet, with a white scarf, is *Captain Jan Huidecoper van Maarseveen;* behind him is *Ensign Nicolaas van Waveren.* At the door is the artist himself. At the other side of the picture are eleven figures, headed by *Lieutenant Frans van Waveren*, dressed in black, with a blue scarf, who appears to be congratulating the captain.

664. *D'Hondecoeter*, Menagerie; 814. *G. van der Kuyl*, Musical party; 1606. *J. Weenix*, Game and fruit; 359. *B. Fabritius*, Portrait of the architect Van der Helm, with his wife and child; 140. *F. Bol*, Daughter of Herodias; *1607. *J. Weenix*, Game.

Cabinet 3. (No. 246 C). To the right, 407. *J. van Goyen*, View of the Valkenhof at Nymegen; *91. *N. Berchem*, The ferry; no number, *J. Hogers*, Meeting of Jacob and Esau; *366a. *G. Flinck* (formerly ascribed to Rembrandt), Portrait of Receiver-General Jan Uytenbogaert (?); 820, 821. *G. de Lairesse*, Mars, Venus, and Cupid; above, 353. *C. van Everdingen*, Portrait; 405. *J. van Goyen*, River-scene; 1313. *J. van Schooten*, Adoration of the Magi; 333. *N. Elias*, Arquebusiers; 926. *M. Mierevelt*, Portrait of the author Jacob Cats 75. *J. Beerstraaten*, Ruins of the old town-hall at Amsterdam after the conflagration of 1652; 33. *J. de Baen*, Portrait of Jan de Witt; 92. *N. Berchem*, Boaz and Ruth.

Cabinet 4. (No. 247 D). To the right, 1132. *Paul Potter*, Bear-hunt, much damaged; 27. *A. Backer*, Portrait; 466. *H. Heerschop*, Discovery of Erichthonius by the daughters of Cecrops; 1538. *L. Verschuier*, Arrival of Charles II. of England at Rotterdam; 634. *S. van Hoogstraten* (?), Corporation-piece from Dordrecht; 264. *C. Delff*, Poultry-dealer; 830. *A. Leemans*, Still-life; 1611. *J. B. Weenix*, Game; 84. *A. van Beyeren*, Fish. — We now enter the —

*Rembrandt Room (No. 243), devoted to the great painter *Rembrandt Harmensz van Ryn* (b. at Leyden in 1607, d. at Amsterdam in 1669). The glass roof is supported by figures of the four periods of the day standing upon colossal marble columns. The frieze shows the chief dates in Rembrandt's life. Opposite the entrance: **1246 *Rembrandt's* so-called Night Watch, painted in 1642, the master's largest and most celebrated work (11 by 14 ft.), placed almost touching the ground so as greatly to enhance the appearance of energetic movement. It represents Captain Frans Banning Cocq's company of arquebusiers emerging from their guild-house ('doele') on the Singel, where the picture was preserved till the beginning of the 18th century. Comp. p. lv.

In the middle, in front, marches the captain in a dark brown, almost black costume, at his side Lieutenant Willem van Ruitenberg in a yellow buffalo jerkin, both figures in the full sunlight, so that the shadow of the captain's hand is distinctly traceable on the jerkin. On the right hand of the captain are an arquebusier putting on his weapon and two children, of whom the one in front, a gaily-attired girl, has a dead cock hanging from her girdle (perhaps one of the prizes). On a step behind them is the flag-bearer Jan Visser Cornelissen. The other side of the picture is

pervaded with similar life and spirit, from the lieutenant to the drummer Jan van Kampoort at the extreme corner, who energetically beats his drum to urge on the company. In an oval frame on a column in the background are inscribed the names of the members of the guild. The remarkable chiaroscuro of the whole picture has led to the belief that Rembrandt intended to depict a nocturnal scene, but the event represented really takes place in daylight, the lofty vaulted hall of the guild being lighted only by windows above, to the left, not visible to the spectator, and being therefore properly obscured in partial twilight. The peculiar light and the spirited action of the picture elevate this group of portraits into a most effective dramatic scene, which ever since its creation has been enthusiastically admired by all connoisseurs of art. This picture should be seen late in the afternoon (admission in summer till 5 p.m.), as the light then suits it best. — The painting was successfully cleaned by Hopman in 1889.

To the right of the Night Watch: *724. *Karel du Jardin*, Five directors of the House of Correction sitting and standing at a table, and a servant, 1669. The connoisseur will be surprised to find this fine corporation-picture painted by the well-known painter of pastoral subjects.

*467. *Bartholomeus van der Helst*, 'De Schuttersmaaltyd', or Banquet of the Arquebusiers ('schutters') of Amsterdam, who on 18th June, 1648, are celebrating the conclusion of the Peace of Westphalia in the St. Jorisdoele, or shooting-gallery of St. George.

The twenty-five 'schutters', life-size portraits, are sitting or standing around a richly-furnished table in brisk and joyous mood. In the right corner is Captain Wits, in black velvet with a blue sash, holding a silver drinking-cup (the original now in the Dutch Museum, p. 313) in one hand, and presenting the other to Lieutenant van Waveren, who wears a handsome pearl-grey doublet, richly brocaded with gold. In the centre of the picture is the ensign Jacob Banning, while to the left a number of other arquebusiers are seen drinking and chatting. The heads are marvellously life-like, and the drawing bold and minutely correct. The details are perhaps more to be admired than the aggregate effect, which is somewhat marred by the uniformly distributed light and the want of contrast. The hands are strikingly true to nature and characteristic of their owners, and it has been not inaptly remarked that if they were all thrown together in a heap there would be no difficulty in restoring them to the figures to which they respectively belong. Comp. p. lvii.

364. *G. Flinck*, Company of Capt. Albert Bas (1645); 1279. *J. van Sandrart*, Company of Capt. van Swieten, acting as escort to Queen Maria de' Medici (1638). — *477. *B. van der Helst*, Corporation-piece of thirty-two figures (1639); in point of size and careful colouring it surpasses the Schuttersmaaltyd (opposite).

To the left of the Night Watch: *444. *F. Hals* (completed by *Pieter Codde*), Capt. Reynier Reael's Company of Arquebusiers (the 'Lean Company'), an admirable and characteristic work, full of life and vigour, painted in 1637.

A desk near the entrance contains the so-called '*Golden Book*', containing the record of the opening of the Museum and intended to receive the signatures of exalted visitors.

We next proceed to the left to the E. half of the first floor, passing through the CARLOVINGIAN ROOM (No. 236), an imitation of the building said to have been raised by Charlemagne over the W. chapel of St. Servatius at Maastricht (p. 219), and then enter the —

International Room (No. 235). To the right (S. wall), Flemish School: no number, *M. de Vos*, Susanna; 1406. *D. Teniers the Younger*, Village tavern; 742. *J. Jordaens*, The tribute-money (Matt. xvii. 27); no number, *Alex. Adriaensen*, Fish; 209. *J. Brueghel*, Landscape; 309. *A. van Dyck*, Nicolas van der Borcht, an Antwerp merchant; 741. *Jordaens*, Faun; *G. de Crayer*, 244. Adoration of the Shepherds, 245. Descent from the Cross; 1630. *J. Wildens*, View of Antwerp from the landward side (1635; an interesting work); 307. *Van Dyck*, Prince William II. of Orange and his wife Mary Stuart (1641), daughter of King Charles I.; 370. *F. Francken*, Abdication of Charles V., at Brussels, 1555; 1404. *D. Teniers the Younger*, Guard; 1338. *G. Seghers*, Christ and the penitents; 895. *Malo*, Jesus in the house of Lazarus. — Opposite, on the N. wall: 1222. *Rubens* (?), Caritas Romana; 1344. *Franz Snyders*, Dead game and vegetables; 1245. *D. Ryckaert III.*, Shoemaker's bench; 1353. *J. Spilberg*, Corporation-banquet; 1221. *Rubens*, Bearing of the Cross; 53a. *Peeter Balten* (of Antwerp; d. about 1600), St. Martin's fair.

Italian School (same wall): 202. *Cristofano Allori (Bronzino)*, Judith with the head of Holofernes; 225. *Caravaggio*, Death of Orion; 715. *Lanfranco*, John the Baptist; 1431. *Garofalo*, Adoration of the Magi; 716. *School of Ferrara*, Marriage of the Virgin (ca. 1530).

French School (at the end of the room adjoining the Carlovingian Room): 24. *J. A. J. Aved*, Stadtholder William IV. (1751); *N. Bertin*, 115. Joseph and Potiphar's Wife, 116. Susannah at the bath; 166. *S. Bourdon*, Marriage of St. Catharine; 1143, 1144. *Gaspard Poussin (Dughet)*, Landscapes.

Spanish School (at the other end of the room): 996. *Murillo*, Annunciation; 714. *German School* of the 17th cent. (formerly ascribed to *Ribera*), Earthly vanity; 1352. *Spanish School* (ca. 1650; formerly ascribed to *Velasquez*), The Infante Charles Balthasar, son of Phillip IV. of Spain.

Room of the Early Netherlandish Masters (No. 228). To the right, 528. *Dutch School* (1st half of the 15th cent.), Life of Christ (18 scenes); 541. *Dutch School* (first half of the 16th cent.), Adonis; 297. *German School* (ca. 1530), The prophetess Anna in the Temple; 403. *Jan Gossaert*, surnamed *van Mabuse*, Philip of Burgundy, Bishop of Utrecht; 1418. *Cornelis Teunissen*, Corporation-piece (1559); *761. *Master of the Death of the Virgin* (Cologne; 1512-30), Portrait; 525. *Dutch School* (14th cent.). Picture in memory of the Sieurs de Montfort, who fell in 1345 while fighting the Frisians; 719. *Dirck Jacobsz*, Corporation-piece; 1628. *School of Roger van der Weyden*, Descent from the Cross; 533. *Flemish School* (1490-1500), Adoration of the Magi; 57. *Dirck Barentsz*, Corporation-piece (1564); 526, 527. *Dutch School* (15th cent.), Jacqueline of Bavaria and her husband Franck van Borselen; 1419. *Cornelis Teunissen*, Corporation-piece (1557); 532. *Dutch*

School (second half of the 15th cent.), Virgin and Child, with SS. Barbara, Cecilia, Theresa, and Catharine; 529. *Dutch School* (15th cent.), Salvator Mundi; 373. *French School* (c. 1550), Emp. Charles V.; no number, *Jacob Cornelisz*, Portrait; 241. *J. Cornelisz*, Saul and the Witch of Endor (1526); 58. *Barentsz*, Corporation-piece (1566); 382. *Geertgen van St. Jans* (Haarlem, end of the 15th cent.), Allegory of the Atonement; 1564. *Flemish School* (ca. 1500), Crucifixion, with saints; 902. *Old Copy of Quinten Massys*, Virgin and Child; 545. *Dutch School* (16th cent.), Buffoon; 718. *D. Jacobsz*, Corporation-piece (1563); 547. *Dutch School* (second half of the 16th cent.), Corporation-piece; *Jan van Scorel (Schooreel)*, 1333. Solomon and the Queen of Sheba, 1334. David and Bathsheba, 1332. Corporation-piece; 535. *Dutch School* (c. 1530), Wings of a triptych, with the donors. — Few of the old pictures in this room can be assigned with certainty to definite names. In the middle are six *Altarpieces by unknown masters, of the end of the 15th and the beginning of the 16th century.

Netherlandish School of the 16th Cent. (No. 227). To the right. 2. *P. Aertsen*, Egg-dance; 1570. *Flemish School* (second half of the 16th cent.), Lucretia and Tarquin; 1568, 1567. *Flemish School* (ca. 1600), Portraits of the Infanta Isabella Clara Eugenia and her husband the Archduke Albert of Austria; 375. *French School* (16th cent.), Emp. Charles V.; 1565, 1566. *Flemish School* (ca. 1600), Philip III. of Spain and Anna of Austria, his fourth wife; 755, 756 (?). *Cornelis Ketel*, Corporation-pieces; 1569. *Flemish School* (2nd half of the 16th cent.), Joseph and Potiphar's wife; 463. *M. van Heemskerck*, Resurrection. 1660. *J. A. Wttewael*, David and Abigail (1597); 1111. *A. Pietersen*, Six syndics of the cloth-hall at Amsterdam (1599); *435 *C. van Haerlem*, Adam and Eve; 401. *Goltzius*, Dying Adonis.—436. *Cornelis van Haarlem*, Portrait; 759. *Corn. Ketel* (?), Corporation-piece; 1472-83. *Otho van Veen*, Twelve representations from the struggle of the Batavians with the Romans (bought by the government in 1613 for 2200 fl.); 1141. *Frans Pourbus the Elder*, Portrait; 754, 758. *Ketel*, Company of Capt. Rosecrans; 56. *Barentsz*, Duke of Alva; 911. *Cornelis Metsys*, Landscape, with the Prodigal Son; 5. *Pieter Aertsen*, Nativity; 1108. *Aert Pietersen*, Corporation-piece; 434. *Corn. van Haerlem*, Massacre of the Innocents; 465. *Maerten van Heemskerck*, Portrait of Joh. Colman (ca. 1538). — 1331. *Jan van Schoreel*, Magdalene; no number, *Unknown Artist*, Five gentlemen and a lady of Naaldwyk. — In the middle of the room: 4. *P. Aertsen*, Presentation in the Temple (wing of an altarpiece); 464. *M. van Heemskerck*, Erythræan Sibyl (wing of an altarpiece).

The Dupper Room (No. 226) contains a collection of 64 Dutch paintings, chiefly of the best period (17th cent.), bequeathed to the Museum in 1870 by M. *L. Dupper* of Dort. — To the right. 188. *Q. G. van Brekelenkam*, The mouse-trap; 302. *Corn. Dusart*, Rustic

festival; 1148. *A. Pynacker*, Italian scene; 44. *L. Bakhuysen*, The Y at Amsterdam; 1664. *Wynants*, Landscape; *1072. *A. van Ostade*, Quack; 251. *A. Cuyp*, Mountain-scene; 1346. *M. Sorgh*, Lute-player; 1411. *Terburg*, Portrait of himself; 1486. *A. van de Velde*, Landscape; *1365. *Jan Steen*, Birthday-festival of the Prince of Orange ('Prinsjesdag'), a tavern scene with numerous figures; 1412. *Terburg*, His wife; 275. *G. Dou*, The painter smoking a pipe; 990. *Moucheron*, Italian garden; 1236. *Sal. van Ruysdael*, The halting-place; 170. *Brakenburgh*, Eve of St. Nicholas; 1373. *Jan Steen*, A toper; 1230. *J. van Ruysdael*, Woodland scene; 1661. *Th. Wyck*, Alchemist; 491. *W. de Heusch*, Wood; 1579. *A. de Vois*, Lady and parrot; 1372. *J. Steen*, Quack; 98. *J. Berck-Heyde*, Town weigh-house at Haarlem; 20. *J. Asselyn (Krabbetje)*, Cavalry engagement; *506. *M. Hobbema*, Mill; 111. *D. van den Bergen*, Landscape with cattle; 442. *F. Hals*, The fool (a copy); 159. *J. Both*, Italian landscape; 97. *Verhagen*, Landscape, with figures by *Berchem*; 274. *S. van der Does*, Landscape with cattle; above, 815. *G. van der Kuyl*, Cunning excels strength; 951. *F. van Mieris the Elder*, Transitoriness; *1073. *A. van Ostade*, The baker; 1229. *J. van Ruysdael*, Winter-scene; 841. *J. Lingelbach*, Camp; 1383. *Dirck Stoop*, Hunt; 748. *J. van Kessel*, Woodland scene; 1509. *W. van de Velde the Younger*, Calm; 963. *Mignon*, Fruit; 790. *Ph. de Koninck*, Landscape; 1531. *A. Verboom*, Cross-roads; 691. *S. van Hoogstraten*, Portrait; 348. *A. van Everdingen*, Norwegian landscape; 408. *J. van Goyen*, The old oaks (with the yellow lights peculiar to this master); 43. *L. Bakhuysen*, Zuiderzee; 962. *Mignon*, Flowers; 756. *Ketel* (?), Corporation-piece; 1362. *J. A. van Stuveren*, Schoolmaster; 430. *J. Hackaert*, Clearing; 1231. *J. van Ruysdael*, View of Haarlem; 726. *K. du Jardin*, Italian landscape, with cattle; 406. *J. van Goyen*, The Meuse at Dort; 1659. *Pieter Wouverman*, Setting out for the chase; *1587. *C. van der Voort*, Managers and Manageresses of the Almshouse in Amsterdam; *882. *N. Maes*, Woman spinning, an admirable work in Rembrandt's manner; 1615. *A. van der Werff*, Entombment; 1110. *A. Pietersz*, Corporation-piece (a fragment); 1347. *H. M. Sorgh*, Storm on the Meuse, 1665; 986. *Moucheron*, Landscape; 1213. *W. Romeyn*, Landscape with cattle; 1647. *Philip Wouverman*, Camp.

The Van de Poll Room (No. 225) contains a collection of 52 Dutch pictures of the 17th cent., bequeathed to the Museum in 1880 by *Baron J. S. H. van de Poll*. — To the right, 1534. *Jan Verkolje*, Family concert; 1036. *J. van Noordt*, Portrait; 1588. *C. van der Voort*, Regent-piece; 886. *N. Maes*, Portrait; *306. *A. van Dyck*, Portrait; 1459. *W. van Valckert*, Corporation-piece; 885. *N. Maes*, Portrait; 1262. *C. Saftleven*, Boors in a tavern; *W. van Valckert*, 1468. Portrait, 1461. Regents; 1136. *Paul Potter*, Landscape with cattle; 189. *Q. Brekelenkam*, A confidential conversation. — 338, 339. *Elias*, Portraits; *1514. *W. van de Velde the*

Younger, Stormy sea; 1268. *H. Saftleven*, Hilly landscape; 334. *N. Elias*, Corporation-piece; **1249. *Rembrandt*, Elizabeth Bas, widow of Admiral Swartenhont (one of Rembrandt's best portraits, finished with the greatest care and delicacy); *1513. *Van de Velde the Younger*, Calm (remarkable for the perspective and the fine effect of the upper atmosphere); 1237. *S. van Ruysdael*, Village-inn; 291. *H. Dubbels*, Still water; 844. *N. Maes*, Portrait; 765. *Th. de Keyser*, Portrait; 102, 103. *G. Berck-Heyde*, Views of Amsterdam; *Hondecoeter*, 666. Game, 667. Poultry; 79. *A. Beerstraten*, Leyden in winter; 1023. *C. Netscher*, Portrait; 330. *J. Ekels*, View of Amsterdam; 280. *G. Dou*, Portrait; 1345. *P. Snyers*, Saleswoman; 829. *Sir Thomas Lawrence*, W.F. Mogge-Muilman, founder of the Van de Poll collection; 139. *F. Bol*, Portrait; 1460. *W. van Valckert*, Masters of the Merchant's Guild of Amsterdam; 952. *F. van Mieris the Elder*, Jacob's dream; 1441. *C. Troost*, Alexander the Great at the battle of the Granicus; 138. *F. Bol*, Portrait; 1375. *J. Steen*, Dancing-lesson. — We now enter (in a straight direction) the —

Room of the Anatomical Paintings (No. 220), *i.e.* representations of anatomical lectures and demonstrations, with portraits of the most eminent professors of medicine at Amsterdam in the 17-18th cent. and the contemporary members of the Surgeons' Guild, for whose guild-halls the pictures were painted. The celebrated work of Rembrandt, described at pp. 265, 266, is the most important specimen of this class of paintings. — Over the door, 1442. *C. Troost*, Lecture on anatomy; 1155, 1156. *Quinckhard*, Presidents of the Surgeons' Guild; to the right 1109. *A. Pietersz*, 28. *A. Backer*, 336. *Elias*, Lectures; 38. *Jan de Baen*, Dead bodies of the brothers De Witt at the gallows (see p. 270); 1123. *J. Pool*, The surgeons Boekelmann and Six; 766. *Th. de Keyser*, Lecture (1619); 1250. *Rembrandt*, Fragment of an anatomical piece, three-quarters of which were destroyed by fire in 1723; the body is strongly foreshortened. — 1443. *Troost*, 150. *Boonen*, 1154. *Quinckhard*, Presidents of the Guild of Surgeons. — We leave this room by the same door as we entered, and turn to the right into the —

Portrait Room (No. 214). The portraits, which begin in the passage, are chiefly interesting for their subjects and the costumes. — To the right, 818 (and opposite) 819. *Lairesse*, Allegories; 1435. *D. van Tol*, Portrait; 865, 866. *Liotard*, Hendrick Bicker and his wife; over the door, 1524. *A. van de Venne*, Frederick V. of Bohemia and his wife at the chase (in grisaille); 1276. *Sandrart*, Eva Bicker; 1025. *C. Netscher*, Agatha Bicker; 999. *Musscher*, Maria Schaep; 1456. *Vaillant*, Jacoba Bicker; 511. *C. H. Hodges*, 1082. *Ovens*, Portraits; *930. *Mierevelt*, Jan van Oldenbarneveld; 1024. *C. Netscher*, J. J. Backer; 1276. *Sandrart*, Portrait; 637, 651, 650, 646. Four excellent miniatures of the Bicker family. — *469. *B. van der Helst*, Princess Maria Henrietta Stuart, widow of William II. (an important work); 679. *W. van Honthorst*, Stadtholder William II.

of Orange; 384. *W. de Geest*, Count Henry Casimir of Nassau; 670, 671. *Honthorst*, Stadtholder Frederick Henry of Orange and his wife; 921. *Mierevelt*, Stadtholder William I. of Orange; 924. *Mierevelt*, Stadtholder Prince Fred. Henry of Orange; 1523. *A. van de Venne*, Princes Maurice and Fred. Henry of Orange; 1291. *G. Schalcken*, William III. of Orange, King of England; 383. *W. de Geest*, Count Ernest Casimir of Nassau; 922. *M. van Mierevelt*. Prince Philip William of Orange.

**1247. *Rembrandt*, Directors of the Guild of the Clothmakers ('de Staalmeesters', literally 'stamp-masters'), 1661.

Four of the directors are sitting at a table covered with an Oriental cloth, while a fifth appears to be rising impatiently from his seat. In the background is a servant of the guild. Notwithstanding the simplicity of the colours, the prevailing brown hue of the picture, and the absence of strong light, the master has succeeded in producing what may be termed his usual poetry of colour, combined with the most life-like fidelity. Compared with these heads, the neighbouring portraits appear cold and lifeless. Comp. also p. lv.

672. *Honthorst*, William II. of Orange; 923. *M. Mierevelt*, Stadtholder Maurice of Orange; 558. *Dutch School*, Amalia van Solms, wife of Fred. Henry of Orange (see above); *981. *P. Moreelse*. Sophia Hedwig of Brunswick (see below); 680. *Honthorst*, Princes William the Silent, Maurice, Fred. Henry, William II., and William III. (when a child); 1520. *Van de Venne*, Prince Maurice of Orange, Frederick V. of the Palatinate, and other Orange princes; 1582. *J. Volleven the Elder*, William III. of England; 386. *W. de Geest*, Sophie Hedwig of Brunswick, wife of Count Ernest Casimir of Nassau; 385. *W. de Geest*, Count Ernest Casimir; 673. *Honthorst*, Prince Frederick Henry of Orange, with his wife and three daughters; 675. *Honthorst*, Prince William II. of Orange and his wife, Mary of England; 674. *Honthorst*, Frederick William, the Great Elector of Brandenburg, and his wife, Louisa Henrietta of Orange; 366. *G. Flinck*, Princess Amalia of Solms (see above); 25. *J. Aved*, Stadtholder Prince William IV. (1751); 644. *Dutch School* (18th cent.), Frederick the Great of Prussia; 1671. *J. G. Ziesenis*, Stadtholder William V. of Orange; 1142. *F. Pourbus the Younger*, Maria de' Medici; 1629. Copy of *Roger van der Weyden* (?), Charles the Bold (?); 1337. Jacqueline of Bavaria (a copy); 1336. Johanna of Castile (id.); 125. *H. Bloemaert*, Portrait; no number. *Flemish School*, Henri IV. of France, 1592. — The room also contains numerous portraits of members of Dutch patrician families, including specimens of *Lod. van der Helst* (486), *P. van Anraadt* (8, 9), *J. Verspronck* (1544), *J. G. Cuyp* (258), and *J. Delff* (266). Also, 1444. *Troost*, Eight managers of the Amsterdam Orphanage; 925. *M. Mierevelt*, Joh. van Oldenbarneveld, and 978. *Moreelse*, Maria van Utrecht, his wife; no number, *Unknown Master*, Study of a head; 363. *G. Flinck*, Vondel the poet (p. 334); no number, *H. Sanders*, Portrait; 1446. *Troost*, Inspectors of the College of Medicine.

The five rooms adjoining the Portrait Room on the left contain —

Dutch Cabinet Pieces, a series of small pictures, many of which are executed with the greatest delicacy. The following are the most important:

Cabinet 1. (219). To the left, 1259. *P. Saenredam*, Church-interior; 929. *Mierevelt*, Portrait; 1258. *Saenredam*, Church interior; 762. *Th. de Keyser*, Family group; 502. *P. van Hilligaert*, Prince Maurice setting out for the chase; 976. *F. de Momper*, The Valkenhof at Nymegen; 204. *A. Brouwer*, Boors brawling; 927. *Mierevelt*, Elector-Palatine Frederick V., the 'Winter King'; 888. *N. Maes*. Portrait: 1558, 1559. *D. Vinckboons*, Military life; 59. *B. van Bassen*, Domestic interior (18th cent.), with figures by *E. van de Velde*; 203. *A. Brouwer*, Rustic orgy.

Cabinet 2. (218). To the left, 909. *G. Metsu*, Old woman meditating; 1484. *A. van de Velde*, The ferry; 1287. *Roelandt Savery*, Orpheus playing to the animals; 792. *S. Koninck*. The old scholar; 957. *F. van Mieris the Younger*, The hermit; 982. *P. Moreelse*, Elector-Palatine Frederick V., King of Bohemia; 1521. *Adrian van de Venne*, The fishers of souls, a satirical composition with numerous figures, Roman Catholic priests and Protestant pastors fishing from boats; among the figures are portraits of Archduke Albert, his wife Isabella, and others. 1019. *C. Netscher*, Portrait of Constantin Huygens, the poet; *1228. *J. van Ruysdael*, The château of Bentheim; 1526. *A. van de Venne*. Prince Maurice of Orange lying in state; 1121. *C. van Poelenburg*, Nymphs surprised; 1650. *Ph. Wouverman*, Stag-hunt; 1267. *H. Saftleven*, Village on a river; 303. *C. Dusart*, Village-tavern; 232. *Pieter Claesz van Haeriem*, Still-life; 1071. *A. van Ostade*, Rest.

Cabinet 3. (217). To the left, 257. *B. Cuyp*, Joseph interpreting the dreams; 1374. *J. Steen*, The charwoman; 1135. *P. Potter*, Shepherd's hut; 1251. *Rembrandt*, Woman at a brook; 277. *G. Dou*, The hermit; 1070. *A. van Ostade*. Artist in his studio; 682. *P. de Hooch*, The cellar; 1652. *P. Wouvermann*. Hawking; 183. *A. van Breen*, View of the Vyverberg at the Hague, with Prince Maurice and his suite in the foreground; 1256. *P. Saenredam*, Church-interior at Haarlem; 1018. *Eglon van der Neer*, Tobias and the angel; 1074. *A. van Ostade*, Merry peasant; 1649. *Ph. Wouverman*, Landscape; *279. *Dou*, Man and woman, in a landscape by *N. Berchem*; the heads are wonderfully life-like, particularly the man's. *1371. *J. Steen*, Oostwaard, Master of the Bakers' Guild, and his wife; 101. *G. Berck-Heyde*, The Dam in Amsterdam; 278. *G. Dou*, Young girl at a window with a lamp in her hand; 979. *P. Moreelse*. The beautiful shepherdess; *1367. *J. Steen*, The parrot-cage, sometimes called the 'backgammon-player'.

Cabinet 4. (216). To the left, 162. *J. Both*, Italian landscape; *743. *W. Kaliff*. Dish of oranges and lemons; *443. *F. Hals*, The jovial toper, a very characteristic study; *460. *J. de Heem*, Still-life, fruit; 187. *Brekelenkam*, The hearth-corner; 907. *G. Metsu*,

The breakfast; 22. *J. van Assen*, Portrait; 1120. *C. van Poelenburg*, Expulsion from Paradise; 1015. *A. van der Neer*, Winter-scene; 429. *J. Hackaert*, The ash-walk; no number, *Em. de Witte*, Church-interior; 300. *C. Dusart*, Village musicians; 1663. *J. Wynants*, Landscape in the Dunes.

Cabinet 5. (215) contains the legacy of Baron J. de Witte van Citters, consisting chiefly of family portraits, many of the painters of which are unknown. To the left: 317, 318. *Phil. van Dyk*, Portraits; 931, 932. *M. van Mierevelt*, Burgomaster van Beresteyn of Delft and his wife; 393. *Geldorp Gortzius*, Portrait; 323, 322. *Ph. van Dyk*, Portraits; 1296, 1297. *G. Schalcken*, Portraits; 395, 396. *Geldorp Gortzius*, Portraits; 1140. *F. Pourbus the Elder*, Portrait.

Passing through the vestibule (p. 318), we now reach the western half of the first floor, and enter the first of the five W. Cabinets.

Cabinet 6. (274) contains a collection of crayons by the Genevese painter J. J. E. Liotard (d. 1789), presented to the Museum by Mlle. J. A. Liotard, and also nine crayon-portraits by Tischbein (d. 1812). — To the left: *J. F. A. Tischbein*, 1423. Princess Augusta Maria Caroline of Orange; 1425. Hereditary Prince William Frederick (afterwards King William I.); 1421. Prince William V.; 1422. Frederica Sophia Wilhelmina, his wife; 1426. Frederica Louisa Wilhelmina of Prussia, wife of William I.; 1429. Isabella of Nassau-Weilburg; 1424. Charles Christian of Nassau-Weilburg; 1427. Prince William George Frederick of Orange; 1428. Frederica Louisa Wilhelmina of Orange, wife of the Hereditary Prince of Brunswick. *Liotard*, 851. Empress Maria Theresa of Austria; 857. Maria Josephine of Saxony, Dauphiness of France; 861. Lady Mary Coventry, in Turkish dress; 856. Louis of Bourbon, son of Louis XV. of France; 868. Emperor Joseph II.; *860. Empress Maria Theresa (enamelled on copper); 867. Archduke Maximilian of Austria; 862. Duchess of Marlborough.

Cabinet 7. (273). To the left, 1648. *Ph. Wouverman*, The shying horse; 88. *N. Berchem*, Winter-scene; 1077. *J. van Ostade*, Village tavern; 980. *P. Moreelse*. The little princess; *Ph. Wouverman*, 1654. The horse-pond, 1645. Brawling peasants; 1294. *G. Schalcken*, Fire and candle-light effect; 658. *Hondecoeter*, Dead birds; 1119, 1118. *C. van Poelenburg*, Bathers; *908. *G. Metsu*, The old toper, excellently painted and very well preserved; *1366. *J. Steen*, Eve of St. Nicholas, a favourite and often repeated subject of the painter; 949. *F. van Mieris the Elder*, Correspondence; 1293. *Schalcken*, The smoker; *1370. *J. Steen*, The quack, full of comic incident, hastily but cleverly executed; 1020. *C. Netscher*, Motherly care; *1413. *Gerard Terburg*, Paternal advice, one of the most celebrated pictures of the master. but unfortunately somewhat damaged (replicas at London and Berlin); 1368. *J. Steen*, Peasants' wedding; 1646. *Ph. Wouverman*, The triumphant peasants.

Cabinet 8. (272) chiefly contains portraits by Dutch masters, amongst which are many portraits of artists by themselves. To the left: 381. *J. van Geel*, Portrait of himself; 223. *G. Camphuysen*, 1581. *H. van Vollenhoven*. 133. *F. Bol*, 1614. *A. van der Werff*, no number, **Karel du Jardin*, 681. *P. de Hooch*, Portraits of the artists by themselves; 777. *G. Kneller*, Portrait of the artist C. de Bruyn; 1364. *J. Steen*, Portrait of himself; 134. *F. Bol*, Portrait of the sculptor A. Quellinus; no number, *P. Moreelse*, Portrait of himself; 1447. *Corn. Troost*, 1160. *J. M. Quinckhard*, Portraits of the artists by themselves (the latter also with a portrait of Ploos van Amstel, the patron of art).

Cabinet 9. (271). To the left, 1341. *P. van Slingeland*, The singing-lesson; 1653. *Ph. Wouverman*, The forge; *276. *G. Dou*, Evening-school, celebrated for the effects of light and shade produced by four candles and their different shadows (purchased in 1808 for 17,500 fl.); 146. *D. Boone*, Peasants playing cards; 301. *C. Dusart*, Fish-market; 1369. *Jan Steen*, The joyful return. *G. Schalcken*, *1295. 'Tastes differ', young man lighting his pipe, and another joking with a girl; *1292. 'Tastes differ', one boy eating an egg, another porridge, and an old man in night-cap and spectacles looking on. 950. *F. van Mieris the Elder*, The lute-player; 494. *J. van der Heyden*, Dutch city-canal; *A. van der Werff*, 1618. The dancing-lesson, 1616. Holy Family: *W. van de Velde the Younger*, 1510. Harbour, 1512. Rough sea, 1511. Calm.

Cabinet 10. (270). To the left, 1080, 1081. *J. Ouwater*, The Nieuwe Kerk and St. Anthoniesweg in Amsterdam; 145. *B. Bolomey*, Allegorical portrait of Princess Frederica Sophia Wilhelmina, wife of the Stadtholder William V.; 520. *G. Hoet*, Marriage of Alexander the Great and Roxana; 1152, 1153. *Quinckhard*, Portraits; 1200, 1199. *J. C. Rietschoof*, Rough sea, Calm.

The Pavilion Room (268), straight on, was originally intended for purposes of study. To the left: no number, *H. Heerschop*, Eleazar and Rebecca; 1203. *J. de la Roquette*, Portrait of a gentleman in Indian costume; 29. *A. Backer*, Seven inspectors of the Collegium Medicum at Amsterdam (1683); 1636. *J. de Witt*, Allegory of science. Opposite, 657. *G. d'Hondecoeter*, Waterfowl. Farther on, beyond the partitions, are thirty-five portraits, chiefly of the family Van de Poll (presented by Baron J. S. H. van de Poll, see p. 324): 889, 890. *N. Maes*, Portraits; 1157. *Quinckhard*, Portrait; several portraits by unknown masters; to the left, at the window, 121. *D. Bleker*, Repentant Magdalene. In the middle of the room, on a stand: *A. Cuyp*, Wine-growing (painted on both sides of a copper plaque, originally a sign-board). On the second partition to the left: 151. *A. Boonen*, 1620. *A. van der Werff*, 1430. *Tischbein*, 1545. *J. C. Verspronck*, Portraits; *445, *446. *F. Hals*, Portraits of Nicholas Hasselaer (?) and his wife; 1590, 1591. *C. van der Voort*, Portraits of Dirck Hasselaer and his wife; 1253. *School of Rem-*

brandt, Portrait; 933, 934. *M. van Mierevelt*, Portraits of Hendrik Hooft and his wife; 479. *B. van der Helst*, Portrait of J. Trip. — Then to the left, farther on: 38. *J. de Baen*, Regents and lady-managers of the workhouse, 1684; 341. *N. Elias*, no number, *N. Verkolje*, Portraits: 1285, 1286. *Dirck Santvoort*, Portrait of Fred. Alewyn and his wife; 1493. *E. van de Velde*, Dutch landscape; 10. *P. van Anraadt*, Six regents of the Huiszittenhuis, with their beadle; 1217, *J. van Rossum*, Portrait; *A. Boonen*, 147. Six presidents of the Huiszittenhuis, 148. Four superintendents of the house of correction with a beadle; *1151. *P. Quast*, Card-players; 1248. *School of Rembrandt*, Study of a head; 1591a. *C. van der Voort*, Portrait.

In this room is the entrance to the *Restaurant* (cold refreshments).

We now pass through the door to the left into Room 269, which contains the *Museum van der Hoop, bequeathed to the city by Herr *Adrian van der Hoop* (d. 1854) and his widow (d. 1880).— To the left: *1223. *Rubens*, Portrait of Helena Fourment, the artist's second wife; 585. *Dutch* or *Flemish School* (about 1625), Nobleman on horseback; 1410. *D. Teniers the Younger*, Dice-players; *308. *A. van Dyck*, Portrait of Joh. Bapt. Franck, an excellent picture in the painter's early manner; 973. *J. M. Molenaer*, Grace before meat; 1489. *A. van de Velde*, Landscape with cattle; 1075. *A. van Ostade*, Peasants; 1078. *Is. van Ostade*, Village inn, 1633; *447, *F. Hals*, Old woman sitting, a three-quarter length, 1639; 1378. *J. Steen*, Peasant family; 1076. *A. van Ostade*, Confidential conversation; *507. *M. Hobbema*, The water-mill, similar to the celebrated picture in the Hertford Gallery in London; 1139. *P. Potter*, Cattle in a meadow; 953. *F. van Mieris*, The escaped bird; 126. *H. Bloemaert*, The egg-woman; 281. *G. Dou*, The fisherman's wife; above, 668. *M. d'Hondecoeter*, Poultry. — *1252. *Rembrandt*, The so-called 'Jewish Bride'; an old man approaches a young and richly-adorned woman as if about to embrace her; the male figure and the background are unfinished (1662). — 1234. *J. van Ruysdael*, Norwegian landscape, with a waterfall; 683. *P. de Hooch*, Interior; 687. *P. de Hooch* (?) Musical party; 141. *F. Bol*, Regents of the Huiszittenhuis; *1376. *J. Steen*, Merry household ('As the old sing, the young squeak'), 1668; 731. *K. du Jardin*, Landscape; *163. *J. Both*, Artists studying nature (large landscape with a waterfall). — *1377. *Jan Steen*, Sick girl and physician; one of Steen's most charming and perfect works, recalling the characters of Molière, beautifully drawn and boldly painted.

*1235. *J. van Ruysdael*, Forest-scene; 1516. *W. van de Velde the Younger*, Calm sea; 891. *N. Maes*, Presidents of the Surgeons' Guild; 974. *J. M. Molenaer*, Lady playing the pianoforte; 1556. *J. Victors*, The dentist; 956. *W. van Mieris*, Lady and gentleman; 1610. *J. Weenix*, Game and fruit; 105. *G. Berck-Heyde*, View in Amsterdam; 480. *B. van der Helst*, Portrait; 192. *Brekelenkam*, Mother and child; 692. *Hoogstraten*, The invalid; *1233. *J. van*

Ruysdael, River-scene in the neighbourhood of Wyk-by-Duurstede; 1639. *Em. de Witte*, Church-interior; 686. *P. de Hooch*, Scene in front of an inn; 1515. *W. van de Velde the Younger*, Firing a cannon, sea-piece; 812. *J. A. Kruseman*, Portrait of Adr. van der Hoop, founder of the collection; 1224. *Rubens*, Portrait of Queen Anna Maria of France, wife of Louis XIII.; 95. *N. Berchem*, Italian landscape; 1517. *W. van de Velde the Younger*, Rough sea; 1408. *Teniers the Younger*, Village-festival; 693. *A. Houbraken*, Studio; 256. *A. Cuyp*, View of Dordrecht; 104. *G. Berck-Heyde*, The Dam at Amsterdam; 1409. *Teniers the Younger*, In the country; 1169. *J. van Ravesteyn*, Hugo Grotius, when a young man; 1619. *A. van der Werff*, The lovers; 1380. *Jan Steen*, Topers; *Ph. Wouverman*, 1655. Horse-pond, 1657. Landscape with horses; 1349. *H. M. Sorgh*, Fish-market; 684. *P. de Hooch*, Interior; *892. *N. Maes*, Old woman spinning; 164. *J. Both*, Italian landscape; 1619a. *A. van der Werff*, Soap-bubbles; 1232. *J. van Ruysdael*, Landscape; 988. *F. de Moucheron*, Italian landscape; 144. *F. Bol*, A naval hero.

*1379. *Jan Steen*. Drunken roisterers, a coarse but clever representation of a carousal, which is not without its moral.

While the gentleman and lady are sacrificing to Bacchus and Venus, the musicians slip contemptuously out of the room and a woman steals a cloak. Over the head of the drunken old man is seen the picture of an owl with candles and spectacles, with the microscopically minute inscription: —

'Wat baeten kaers of Bril,
Als den Uil niet sien wil?'

(Of what use are candles or spectacles, when the owl will not see?).

1670, 1669. *J. Wynants*, Landscapes; *120. *Adrian van Utrecht*, Still-life; 1017. *A. van der Neer*, Landscape; 1656. *Ph. Wouverman*, Camp. *282. *G. Dou*, Hermit, a masterpiece of miniature painting; we can almost count the hairs and wrinkles of the hermit in this little picture, only 1 ft. high. 1027. *C. Netscher*, Queen Mary of England, wife of William III.; 1016. *A. van der Neer*, Winter-scene with skaters (daylight); *1487. *A. van de Velde*, Landscape, the painter with his wife and children in the foreground, and a waggon, shepherd, and flock in the background, in beautiful evening-light, probably the master's finest work (1667); *910. *G. Metsu*, The sportsman's booty, a room with a lady in a red velvet dress and a gentleman just returned from the chase; 100. *J. Berck-Heyde*, Church-interior.

Farther on are a few modern pictures which also belong to the Van der Hoop collection: 1298. *A. Schelfhout*, Landscape near Haarlem; 218. *A. Calame*, Italian landscape; 1315. *J. C. Schotel*, Calm sea; 779. *Henrietta Ronner-Knip*, Cat and kittens; 227. *H. G. ten Kate*, Town-scene by moonlight; 1314. *Schotel*, Rough sea.

The W. exit from the Museum van der Hoop leads to the —

Rooms of the Modern Masters. — In the passage (No. 265) are an Interior (18th cent.) by *Leys* (No. 834) and a statue of Perseus, in marble, by *Ferd. Leenhoff*.

Room No. 263. To the left, several portraits, including 1107. *N. Pieneman.* — To the right, *Alma Tadema*, Study of a head; *Jamin*, Death-chamber; *Verlat*, Bear-fight; 129. *B. J. Blommers*, The Knitter; 398. *B. te Gempt*, St. Bernard dog; *1328. *Therese Schwartze*, Three orphan-girls; 503. *E. A. Hilverdink*, The Singel at Amsterdam; no number, Delft plate with a portrait of King William III.; 185. *G. H. Breitner*, Mounted artillery in the Dunes; 1637. *E. S. Witkamp the Younger*, In the field; 455. *H. J. Haverman*, Flight.

Room No. 262. To the right, 1543. *W. Verschuur*, Horse-market; 119. *J. W. Bilders*, Landscape; 120. *C. Bisschop*, Winter in Friesland; 1205. *W. Roelofs*, Landscape; 712. *Jos. Israëls*, Margaret of Parma and William the Silent of Orange; 1470. *H. Valkenburg*, A proposal of marriage; 874a. *Lingeman*, Armourer; 52. *J. J. van de Sande-Bakhuyzen*, Landscape at sunset; 428. *J. H. L. de Haas*, Cattle at pasture; 1255. *Phil. Sadée*, Return from the fish-auction; *711. *Jos. Israëls*, Passing the churchyard; no number, **Mesday*, Sunset by the sea; 230. *Jaroslav Cermak*, Montenegrin refugees; 904. *A. Mauve*, Shepherd and flock; 219. *A. Calame*, Lake of Lucerne; no number, *Demont-Breton*, Fisher-woman; 1593. *Maria Vos*, Still-life; 269. *F. Diday*, The Lauterbrunnen valley. In the middle of the room is a marble bust of the painter Ch. Rochussen.

Room No. 261. To the right, 415. *P. F. Greive*, Dutch maid-servant; *14. *L. F. H. Apol*, Dutch river-scene in winter; 1613. *J. Weissenbruch*, View of a town; 73. *J. van Beers*, Burial of Charles the Good, Count of Flanders, 1127; 118. *J. W. Bilders*, Dutch landscape; 1359. *C. Springer*, Town Hall of Cologne; no number, *Israëls*, Dealer in antiquities; 397. *Gempt*, Congress of Paris; 1329. *Ther. Schwartze*, Girl meditating; 156. *J. Bosboom*, Parish-church of Edam; 1270. *S. Saint-Jean*, Flowers; 773. *J. C. K. Klinkenberg*, Episode during the siege of Leyden; *1330. *Th. Schwartze*, Mother and child; 1439. *H. A. van Trigt*, Norwegian women bringing their children to be baptised; 123. *D. Bles*, Victorious Holland; 1008. *W. C. Nakken*, Norman horses in winter; 462. *Heemskerck van Beest*, The Y at Amsterdam; no number, *B. Constant*, Theodora, wife of Justinian I. — In the middle of the room is a marble bust of the painter F. Bosboom.

Room No. 260. Pictures from the Pavilion at Haarlem. — To the right, 1218. *G. A. Roth*, Bentheim Forest; 18. *A. Asselbergs*, Sunrise; 1317. *Schotel*, On the beach; 1098. *J. W. Pieneman*, The actress Johanna Cornelia Ziesenis as Agrippina; 1031. *P. J. Noël*, Street-scene; 1527. *E. J. Verboeckhoven*, At pasture; 740. *J. B. de Jonghe*, Market; 1395. *J. van Stry*, Evening in the country; 1056. *G. J. J. van Os*, Dutch landscape; 194. *J. Brice*, Fowl-seller; 267. *E. Delvaux*, View on the Sambre; 51. *Van de Sande-Bakhuyzen*, Landscape; 1204. *W. Roelofs*, Landscape; 782. *J. Kobell*, Landscape; 906. *H. W. Mesdag*, Beach at Scheveningen; 1214a. *Margaretha Roosenboom*, Autumn flowers; 1095. *J. W. Pieneman*, Ar-

cadian landscape; 1575. *C. J. de Vogel*, Autumn; 517. *Hodges*, Louis Napoleon, King of Holland; 154. *J. W. Borselen*, Dutch landscape. In the middle of the room is an Ecce Homo, in marble, by *L. Royer*.

Large Room (No. 255; also pictures from the Pavilion at Haarlem). To the right, 1635. *A. H. Winter*, Sheep-stable; 1106. *J. W. Pieneman*, Portrait of himself; 461. *Heemskerck van Beest*, Sea-piece; 26. *J. J. Eeckhout*, Marriage of Jacqueline of Bavaria, Countess of Holland, to Duke John IV. of Brabant; 1528. *Verboeckhoven*, Landscape with cattle; 809. *J. A. Kruseman*, Elisha and the Shunammite woman; 1358. *C. Springer*, Town-hall and market at Veere; 1612. *J. Weissenbruch*, Town-gate at Leerdam; 1009. *F. J. Nawez*, Awakening to life of the Shunammite's son; 450. *P. van Hanselaere*, The chaste Susannah; 1471. *J. F. Valois*, City-scene; 1100. *J. W. Pieneman*, Battle of Waterloo (26 ft. long and 18 ft. high); 780. *Henrietta Ronner-Knip*, Three to one; 746. *H. F. K. ten Kate*, Guard-room; 13. *Apol*, A January day; 155. *Bosboom*, The Church of Our Lady at Breda; 991. *L. Moritz*, Death of Antoninus Pius; 1438. *H. A. van Trigt*, Divine service in Norway; 50. *Van de Sande-Bakhuyzen*, Flowers and fruit; 1122. *P. J. Poelman*, Town-hall in Oudenaarde; 427. *J. H. L. de Haas*, Early morning; 804. *C. Kruseman*, Philip II. of Spain leaving the Netherlands, Aug., 1559; 1310. *J. H. Scholten*, Sunday morning; *800. *A. H. Bakker Korff*, Under the palm-trees; 881. *J. B. L. Maes*, The Good Samaritan; 1551. *F. Vervloet*, St. Peter's at Rome; 1299. *A. Schelfhout*, Dutch winter-scene; 1145. *J. H. Prins*, View in a town; 122. *D. Bles*, The patricide; 1086. *J. Paelinck*, Psyche in Cupid's palace; 421. *A. J. Haanen*, Fruits; *15. *D. A. C. Artz*, Visit to the grandmother; 832. *A. de Lelie*, Morning-call; 710. *Jos. Israëls*, Alone in the world; 182. *M. J. van Brée*, Napoleon entering Amsterdam in 1811; 1254. *Sadée*, Potato-gleaners; 831. *C. H. J. Leickert*, Winter-scene; 422. *A. J. Haanen*, Flowers; 772. *J. C. K. Klinkenberg*, Market at Nymegen; 1529. *Verboeckhoven*, Hungry wolves; 876. *D. van Lokhorst*, Sheep-stable; 1164. *J. van Ravenswaay*, Cow-house; 327. *E. J. Eelkema*, Flowers; 1059. *M. M. van Os*, Still-life.

Room No. 248. Dutch Regent Room (17th cent.), with a ceiling from the old Lepers' Hospital at Amsterdam, by *G. de Lairesse*. The walls are covered with old Gobelins tapestry, wainscoting, and a few regent-pieces; the furniture is of the 17th century. The chimney-piece is adorned with carving and with marble busts of the Burgomaster Andr. de Graeff, by *A. Quellinus* (1661), and of Johannes Munter, by *P. Eygers* (1673). — In the passage to the next room are two marble medallions of Burgomaster Corn. de Graeff and his wife, also by *A. Quellinus*.

Cabinet No. 249, like the previous room, has been fitted up by the Society of Antiquaries (Oudheidkundig Genootschap). It is upholstered in gilt leather and contains a number of small curiosi-

ties, some paintings, and a cupboard with Dutch drinking-vessels of the 17th and 18th centuries.

We now return through the Rembrandt Room and the Hall of Honour (p. 318) to the staircase.

The place behind the museum deserves a glance as we leave the latter. The garden is laid out in the style of a guild-house (Doel) court in the 17th cent., and contains reproductions of old Dutch buildings that have been demolished.

To the W. of the Ryks Museum lies the pleasant **Vondels-Park** (Pl. C, 6), which was laid out about 20 years ago and covers an area of 75 acres. On the E. the park is bounded by the Verlengde Vossiusstraat, containing the new building of the *Blind Asylum* (see below). In the middle of the extensive grounds rises a statue, erected in 1867, of *Joost van den Vondel*, the most distinguished of Dutch poets (d. 1679). He was born at Cologne in 1587, and afterwards went to Holland with his parents, who were Mennonites. His principal works are tragedies with choruses, one of which, 'Gysbrecht van Amstel' founded on the tradition of the destruction of the city of Amsterdam in 1296, is still annually performed. Near the monument is the *Paviljoen Café* (p. 293). Farther on is the *Melkhuis*, a small farm where fresh milk is sold. — To the S. of the Ryks Museum, in *Nieuwer Amstel*, is the new Concert-Gebouw (Pl. D, 6; see p. 293), entered from Pieter Cornelisz Hoofd-Straat.

c. Charitable Institutions.

Amsterdam is celebrated for its Charitable Institutions, upwards of a hundred in number, destined for the reception of sick, aged, and indigent persons, lunatics, foundlings, widows, etc., and all almost entirely supported by voluntary contributions.

The *Blind Asylum*, in the Verlengde Vossiusstraat (Pl. D, 6; see above), was founded in 1808 and is one of the most admirable institutions of the kind. It now contains 50-60 pupils between the ages of five and eighteen, who receive lessons in reading, writing, arithmetic, geography, handicrafts, languages, and music. On Wednesdays from 10 to 12 the public are admitted while lessons are going on — a very interesting sight. Visitors are expected to buy some of the articles manufactured by the inmates, or to put a contribution into the collecting-box. — For blind persons of a more advanced age there is a special asylum on the Stadhouderskade, which has about 80 inmates.

The poor-houses are handsome buildings, with excellent organisation; as for example, the *Protestant Asylum* for the aged of both sexes (Pl. 46; F, 4), on the Binnen-Amstel, and the *Hospice of St. James*, mentioned at p. 306. About 20,000 poor persons are said to be maintained at the expense of the citizens. Many of the orphans educated at the different *Orphanages* wear picturesque costumes, which are seen to the best advantage on Sundays, especially in the Kalverstraat. The children generally appear to enjoy excel-

Edam
ZUIDER ZEE
NOORDZEE
Pampus
Muiden
Muiderberg
Naarden
Naarden Meer
Bussum
Laren
Blaricum
Huizen
Weesp
Ouderkerk
Amstelveen
Uitermeer
Ankeveen
Horster Meer
Overland
Hilversum
Nigtevecht
Nederhorst den Berg
Abcoude
Kortenhoef
Vreeland
Loosdrecht
Maartensdijk
Hollandsche Rijn
Tienhoven
Westbroek
Breukelen
Vinkeveen
Waverveen
Nieuwe Ter Aa
Hijdrecht
Mijdrecht
Vinkeveen
Loenen
Uithoorn
Aalsmeer
Leg Meer Polder
Westplassen
Meer-Polder
Haarlemmer-Polder
Haarlem
Bennebroek
Heemstede
Bloemendaal
Overveen
Zandvoort
Nieuw Zandvoort
Noordwijkerhout
Noordwijk aan Zee
Noordwijk binnen
Sassenheim
Leiden
Leiderdorp
Zoeterwoude
Rijnsburg
Katwijk
De Rijn
Oegstgeest
Voorhout
Warmond
Hoogmade
Boskoop
Woubrugge
Ter Aar
Reeuwijk
Gouda
Waddinxveen
Zevenhoven
Bodegraven
Woerden
Barwoudswaarden
Vinkeveen
Kockengen
Vreeland
Vleuten
Utrecht
De Meern
Oudenrijn
Leidsche Rijn
Tramway
Zaandam
Zaandijk
Koog a/d Zaan
Westzaan
Wormerveer
Assendelft
Beverwijk
Wijk aan Zee
Uitgeest
Castricum
Heemskerk
Velsen
Beverwijk
Zandpoort
Bloemendaal
Haarlem
Amsterdam
Ouderkerk
Amstelveen
Uithoorn
Aalsmeer
Hoofddorp
Lisse
Abbenes
Oude Wetering
Leiderdorp
Zoeterwoude
Rijnsburg
Katwijk
Leiden
Alphen
Boskoop
Woerden
Barwoudswaarden
Zegveld
Kamerik
Harmelen
Vleuten
Utrecht
De Meern
Oudenrijn
Leidsche Rijn
Tramway
Vinkeveen
Kockengen
Vreeland
Loosdrecht
Maartensdijk
Tienhoven
Westbroek
Breukelen
Nieuwe Ter Aa
Hijdrecht
Mijdrecht
Vinkeveen
Loenen
Uithoorn
Aalsmeer
Leg Meer Polder
Westplassen
Meer-Polder
Haarlemmer-Polder
Haarlem
Bennebroek
Heemstede
Bloemendaal
Overveen
Zandvoort
Nieuw Zandvoort
Noordwijkerhout
Noordwijk aan Zee
Noordwijk binnen
Sassenheim
Leiden
Leiderdorp
Zoeterwoude
Rijnsburg
Katwijk
De Rijn
Oegstgeest
Voorhout
Warmond
Hoogmade
Boskoop
Woubrugge
Ter Aar
Reeuwijk
Gouda
Waddinxveen
Zevenhoven
Bodegraven
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Barwoudswaarden
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Noordwijk binnen
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Woubrugge
Ter Aar
Reeuwijk
Gouda
Waddinxveen
Zevenhoven
Bodegraven
Woerden
Barwoudswaarden
Zegveld
Kamerik
Harmelen
Vleuten
Utrecht
De Meern
Oudenrijn
Leidsche Rijn
Tramway
1 : 425.000
0 1 2 3 4 5 6 7 8 9 10
Kilomètres

lent health and spirits. — The *Walloon Orphanage*, at the corner of the Prinsegracht and Vyzelgracht (Pl. E, 5) deserves a visit on account of the regent-pieces by B. van der Helst, W. Vaillant, A. de Vries, and A. van den Tempel.

The **Maatschappy tot Nut van't Algemeen** (Pl. 45; E, 3), or *Society for the Public Welfare*, is a very important body, whose sphere of operations extends over the whole kingdom of Holland. It was founded at Edam in 1784 by *Jan Nieuwenhuyzen*, a Baptist preacher, but transferred to Amsterdam in 1787. Its object is the promotion of the education and moral culture of the lower classes. Members subscribe 5¼ fl. annually, and eight or more subscribers residing in a provincial town or district constitute a sub-committee, whose sphere of action is called a department. There are at present 326 such departments, comprising about 16,000 members. The principal board of control is at Amsterdam, where the general meeting of the society takes place annually. The society endeavours to attain its objects (1) by promoting the education of the young, even after they have left school, training teachers, publishing school-books and educational literature, founding libraries, Sunday-schools, etc.; (2) by promoting the enlightenment and culture of adults, publishing popular and instructive literature, instituting public lectures, founding reading-rooms, savings-banks for widows, orphans, etc.; (3) by bestowing rewards and honours on persons who have distinguished themselves by acts of humanity or generosity.

Religion. The complete religious toleration which has long prevailed in Holland has led to the formation of numerous different *Sects*, an enumeration of whose churches will afford the best idea of their respective numbers. The oldest and most interesting churches are the Reformed, 11 in number, embellished with the tombs of celebrated Dutchmen. The following are also Protestant places of worship: 2 Walloon, 1 English Episcopalian, 1 English Presbyterian, 1 'Remonstrant' (a sect without definite creed, but which regards the Bible as its sole guide; see p. 378), 2 Evangelic Lutheran (a sect which professes to adhere to the spirit rather than to the letter of the Augsburg Confession), 1 'Re-established Lutheran' (differing slightly from the 'Reformed' church), 1 Baptist, 3 Reformed Christian, formerly named 'Christian Seceding', and 2 others (ultra-orthodox), who left the synod some years ago. Then 20 Roman Catholic, including 2 Jansenist (p. 366). There is also a *Beguinage* (p. 302) here in the style of those at Ghent and Bruges (see pp. 27, 47), which has been in existence since the 14th cent. (in the vicinity of the Kalverstraat, near No. 18 of our plan). Finally the 10 Jewish synagogues (p. 307), and the meeting-house of the Free Brethren, built in 1880.

Excursions in the Environs of Amsterdam.

The neighbourhood of the Dutch capital has little to offer in the shape of picturesque scenery; but most travellers will find much to interest them in the extensive system of canals and sluices that has been constructed since the beginning of the present century to afford to vessels of heavy burden the access denied them by the silting up of the Zuidersee. Of no less interest is the other system of sluices intended for purposes of defence and en-

abling the Dutch to place the entire district under water in case of war. Amsterdam forms the centre of the national system of defence, and plays in Holland the same part that Antwerp does in Belgium (comp. p. 138).

On a tongue of land projecting into the Y, opposite the new Central Station (steam-ferry), stands the old **Tolhuis**, or custom-house, where there is a favourite *Tea Garden* commanding an excellent view of the Y (concerts, see p. 294). Here are the vast gates, called the *Willems-Sluis*, at the mouth of the NOORD-HOLLANDSCHE KANAAL which was constructed in 1819-25 by *Blanken*, at a cost of about 8 million florins. The canal is 130 ft. broad and 20 ft. deep, and its level at Buiksloot ($1^1/_4$ M. to the N. of the Tolhuis) is 10 ft. below the average level of the sea at half- tide. It extends across the entire province of North Holland from Amsterdam to the Helder, a distance of 46 M. (p. 341).

Another excursion may be made to Zaandam, either by railway (p. 339) or by the steamer ('Alkmaar Packet'), which sails from the Westerhoofd on the Prins-Hendrik-Kade (Pl. D, 2) about ten times daily, and makes the journey in $^3/_4$ hr. (return-fare, 30 c. or 20 c.).

Zaandam (*Hôtel de Zon*, R., L., A., & B. $1^1/_2$, pens. $3^1/_2$ fl., well spoken of; **Café-Restaurant Suisse*, at the harbour, dear), sometimes erroneously called *Saardam*, a town with 13,000 inhab., many of whom are said to be millionnaires, situated at the influxof the *Zaan* into the Y, is a thriving place, thoroughly Dutch in appearance. The small houses, which are almost all of one or two stories only, are built of wood or brick painted green or red, and surrounded by gardens. Along the bank of the Zaan as far as the villages of *Zaandyk*, *Koog*, *Wormerveer*, and *Krommenie* (see p. 339), extend about four hundred windmills. They are used for many different purposes, and comprise oil, saw, corn, paint, cement, and paper-mills (comp. p. xxviii). The *Zaanland* is almost literally a forest of wind-mills. A pleasant drive (carr. at Hooft's, Westzyde 133; 14 fl.) may be taken to Broek and Buiksloot (p. 338).

The HUT OF PETER THE GREAT is the principal curiosity at Zaandam (guide, unnecessary, 10 c.; visitors arriving by steamer must cross to the W. bank). We follow the road running towards the S. along the harbour, and leading to the '*Logement of the Czar Peter*', a small tavern, where it descends a few steps into a narrow street; we then cross a bridge, and 120 paces farther on reach a court-yard in which the hut (25 c.) is situated. It is a rude wooden structure, now protected by a roof supported by pillars of brick. It is said to have been occupied by the Czar Peter in 1697, while he worked as a ship-carpenter in the building yard of *Mynheer Kalf*. The tradition is that he arrived here in the dress of a common workman, under the name of *Peter Michaelof*, and long escaped recognition; but the truth is that Peter only remained here about a week, for he was unable long to preserve his incognito, and being incessantly beset by crowds of inquisitive idlers, he preferred to return to Amsterdam. — The hut belongs to the Czar of Russia, to whom it was presented a few years ago.

To reach the ($^1/_2$ M.) station from the harbour we proceed towards the W. in the direction of the *Zaan*, taking the third street on the left, which is planted with two rows of young trees.

As the North Holland Canal proved unable to meet the growing requirements of the shipping it was determined, in 1862, to form a direct communication between Amsterdam and the sea. The shallow basin of the Y was drained and its waters confined to a central canal, which here intersects the narrowest part of the peninsula of North Holland, called *Holland op zyn smalst*. The work was begun in 1865, and the new **Noordzee Kanaal,** permitting the passage of the most heavily laden merchantmen, was opened for traffic in 1876. The canal is about 15 M. in length, 65-110 yds. in width, and 22-26 ft. in depth. Its level is about 20 inches below the mean level of the water at Amsterdam. Three huge gates, completed in 1872, one of them 24 yds. and each of the other two 12 yds. in width, protect the W. entrance of the canal against the incursion of the sea. The breakwaters which shelter the entrance are $^3/_4$ M. in length. At the entrance are two lighthouses. The whole outlay, including the cost of the protecting dyke at the E. end, near the village of Schellingwoude (see below), amounted to 35,000,000 fl., of which 6,000,000 fl. were contributed by the city of Amsterdam and upwards of 10,000,000 fl. defrayed by the sale of reclaimed land (at an average price of 1200 fl. per acre), while the remainder is borne by government — Near the locks lies **Ymuiden** (*Hôtel Nommer Een; Hôtel Willem Barendsz*, with café-restaurant), with 1500 inhab., a place which has sprung into existence since the formation of the canal. It is connected with (2$^1/_2$ M.) Velzen (p. 339) by a short branch-line.

Steamboats ('Dolphyn', 'Stad Purmerend') ply 2-3 times daily from Amsterdam to Ymuiden (Sat. twice only), starting from the De Ruyter-Kade (Pl. D, 2) and making the trip in 1$^3/_4$ hr. (fares 60, 40 c.; there and back 1 fl., 60 c.). Intermediate stations: *Westzaan*, *Buitenhuizen (Assendelft)*, *Velzen*.

In order to protect the North Sea Canal from the Zuiderzee, a huge dam, 1$^1/_4$ M. in length, has been constructed across the E. mouth of the Y at *Schellingwoude*. The middle of this embankment is broken by five huge locks, three of them intended for the passage of vessels, while the two others are used in regulating the amount of water in the canal. The largest of them is about 110 yds. in length, 22 yds. in width, and deep enough for vessels of very large tonnage. The two heaviest of the 56 ponderous lock-gates, 22 of which are constructed of iron and 34 of wood, weigh 34 tons each. The cost of the locks alone has amounted to nearly 6 million florins. — From the Muiderpoort (Pl. G, H, 3; p. 306; turning to the left 3 min. beyond the gate) we reach in 40 min. the S. extremity of the Dam, which leads us in $^1/_2$ hr. to the locks. From Schellingwoude to *Nieuwendam* (steamboat to Amsterdam 6-7 times daily; see p. 295), in $^1/_2$ hr.; or to the *Zeeburg* (p. 295).

A very pleasant excursion may be made by the steam-tramway mentioned at p. 295 to **Muiden** (*Hôtel Badhuis*, on the beach; *Restaurant de la Hollande*), a small town at the influx of the *Vecht*

into the Zuiderzee, 7½ M. to the E. of Amsterdam, with an ancient castle affording a good view of the Zuiderzee (fee 25-50 c.). The road skirts the *Linnaeus Garden*, with an agricultural and horticultural school, and then proceeds past the *Watergraafsmeer Polder*, and the village of *Diemerbrug*. Beyond Muiden the tramway forks, the branch to the left leading to the small watering-place of *Muiderberg* (*Badhôtel;* famous echo), that to the right to *Naarden* (p. 346) and *Hilversum* (p. 346). Between the last two we stop at *Jan Tabak* (Restaurant, in a pretty wood), *Larenberg* (view-tower and view of the Zuiderzee), and *Laren*, from which a branch-line runs to the fishing-village of *Huizen*, on the Zuiderzee. From Hilversum we may return to Amsterdam by railway (express in ½ hr.).

A steamer sails 4-5 times a day for Edam, starting from the De Ruyter-Kade (fares 35 and 30 c., return-fare 60 or 40 c.), and calling at Broek and Monnikendam. A steam-tramway also runs to Edam in about 1½ hr., starting from the Damrak (p. 299). — Stations: *Buiksloot* (p. 336), *Zunderdorp*, *Schouw*. Then *Broek*, in the *Waterland*, a village known for its almost exaggerated cleanliness. The church has a pulpit of 1685. *Monnikendam* has some picturesque old houses (17th cent.) and a Stadhuis tower of 1591-92. The choir-screen in the church dates from 1562-63. From Monnikendam we may cross by a fishing-boat (3 fl.; for a party 1 fl. each) to Marken (see below). — **Edam** *(Dam Hôtel; Heerenlogement)*, which is famous for its cheese and gives its name to the cheese of the whole district, has some interesting brick buildings of the 17th century. The Stadhuis contains a few paintings. A steamer plies several times a day from Edam to Purmerend (p. 342) in 1-1¼ hr. (fares 25, 15 c.). — The costumes of the fisherfolk at *Volendam*, 1½ M. to the E. of Edam, are particularly well seen on Sundays.

Excursion-steamers ply almost every Sun. in summer from Amsterdam to the island of **Marken** in the Zuiderzee, leaving Amsterdam (De Ruyter-Kade) at 10.15 a.m. and returning from Marken at 4 p.m. (return-fare 1 fl.). The island is inhabited almost exclusively by fishermen, whose costumes, manners, and houses retain much that is peculiar and interesting.

An excursion may also be made to *Soestdyk* (see p. 366; train in ¾ hr. to *Baarn*, p. 347, and then by a pretty footpath through wood, 2 M.).

43. From Amsterdam and Haarlem to the Helder. North Holland.

From Amsterdam to the Helder, 53½ M., railway in 2½-2¾ hrs. (fares 4, 3¼, 2 fl.). — The steamboat to Alkmaar, starting every forenoon and afternoon from the Westerhoofd (Pl. D, 2), is a more interesting though slower conveyance (3 hrs.; fares 75 or 50 c.). Halfway-station *Zaandam*.

The province of **Noord Holland**, 50 M. in length, and 25-28 M. in width, is entirely surrounded by the North Sea and the Zuiderzee, the

small strip of land hitherto connecting it with the continent being now intersected by the North Sea Canal (p. 337). A great part of the district lies 12-15 ft. below the level of the sea, from which it is protected on the W. side by the Dunes, and on the E. by lofty embankments. The polders (p. xxix) near the Helder are of great interest to the agriculturalist. The cattle of this district are of a remarkably fine breed, and yield an abundant supply of excellent milk. The mutton of N. Holland also enjoys a high reputation, and the wool of the sheep is much prized for its softness. This part of Northern Holland, lying out of the ordinary track of tourists, is not often visited, though the towns of *Hoorn*, *Enkhuizen*, and *Alkmaar* contain many important buildings of their palmy days in the 17-18th cent., while the *Helder* is interesting as the station of the Dutch navy. The inhabitants are more primitive in their habits than those of Southern Holland, and adhere more tenaciously to the picturesque costumes of their ancestors.

The head-dress of the women is often curious. It consists of a broad band of gold in the shape of a horse-shoe across the forehead, serving to keep the hair back, and decorated at the sides with large oval rosettes of the same metal. Above this is worn a cap or veil of rich lace, with wings hanging down to the neck, while handsome earrings of gold and precious stones complete this elaborate and picturesque headgear. The natives of Friesland, who are often met with in Amsterdam and other towns, wear a kind of skull-cap of metal, usually silver gilt, which lies close to the temples, where it is finished with spiral ornaments. These trinkets are generally of gold, even among the poorer classes, or at least of silver, and are handed down from mother to daughter as heir-looms. — Head-dresses of this kind are often exhibited in the windows of the goldsmiths in Amsterdam, Utrecht, and other towns. An opportunity is thus afforded of comparing the modern workmanship with the ancient heir-looms, a comparison seldom to the disadvantage of the latter.

From Amsterdam to Uitgeest, 14½ M., railway in ¾ hr. — The train starts from the *Central Station* (p. 293), traverses the drained bed of the Y (p. 337) on an embankment, and crosses the *North Sea Canal* by a bridge 100 yds. long.

6 M. *Zaandam* (p. 336), the junction of the line to Hoorn and Enkhuizen (p. 343). 8 M. *Koog-Zaandyk*, 10 M. *Wormerveer*, 11 M. *Krommenie*, are villages with neat little houses, gardens, and innumerable windmills, situated on the Zaan. To the S. we see the Groote Kerk of Haarlem. — 14½ M. *Uitgeest*, the junction of the line from Haarlem.

From Haarlem to Uitgeest, 11 M., railway in 38 min. — *Haarlem*, see p. 285. The train runs through a pleasant district towards the N., passing the village of *Bloemendaal* (p. 291), to (3 M.) *Zandpoort* (Duinlust Hotel), near which, to the left, are the lunatic asylum of *Meerenberg* and the ruin of *Brederode* (p. 291). On the right are pastures with fine cattle. Near (5½ M.) *Velzen*, where a branch-line diverges to Ymuiden (p. 337), are numerous country-houses and pleasure-grounds. — The train then crosses the *North Sea Canal* (p. 337) and reaches —

7 M. *Beverwyk*, with country-houses and pleasure-grounds.

During the bathing-season a steam-tramway runs from Beverwyk (in 20 min.; fare 15 c.) to **Wyk aan Zee** (*Vereenigde Hotels*, R. 1-2, board 2¾-3½ fl., baths 25-50 c.), a favourite Dutch watering-place, with a children's hospital. A steamer plies hence daily to Amsterdam in 2¼ hrs. (80 c., return-ticket 1 fl. 20 c.). A pleasant walk of ¾ hr. may be taken along the beach or the Dunes to *Ymuiden* (p. 337).

11 M. *Uitgeest*, the junction of the Haarlem and Amsterdam lines. — The first stations beyond Uitgeest are (16½ M. from Amsterdam) *Castricum* and (21 M.) *Heilo.*

27 M. **Alkmaar** *(De Bury; Toelast)*, a town of 14,400 inhab., deriving its name (which signifies 'all sea') from the lakes or morass which formerly surrounded it, is renowned in the history of the Dutch struggle for independence for its stout and successful resistance to the besieging Spaniards in 1573. — The railway-station lies about ¼ M. from the town, the road to which leads through the pleasant public gardens.

The *Church of St. Lawrence*, a fine Gothic edifice (1470-98), with lofty vaulting of wood, deserves a visit. In the S. aisle, near the organ (painted by Caesar van Everdingen, 1645), is a painting in seven sections, of 1507, representing the Seven Works of Mercy. In the S. aisle is the finely-engraved brass of Pieter Claas Palinck (1546). Carved stalls in the Renaissance style. The choir contains the ancient tomb of Floris V., Count of Holland (d. 1296). The tower of the church fell in the 15th cent. and has never been rebuilt. A view of the church and tower is to be seen on the wall of the choir. The sacristan lives in the small square, planted with trees, to the S. of the church.

There are two modern *Roman Catholic Churches* at Alkmaar, one in the Gothic, the other in the Romanesque style.

In the Langestraat, the chief street of the town, rises the *Stadhuis* with its tower, a Gothic structure dating from 1507. It contains a museum, consisting of Alkmaar antiquities, of a few corporation and other paintings, and of other objects of interest. There is also a library. Admission, Mon. and Frid. 1-3 p.m. (for strangers at other times also), 25 c.

Room I. Pictures by *C. Heck;* painted sculptures from the portal of the Orphanage; instruments of torture. — Room II. To the right, *Honthorst*, Holy Family (1632); *Ravesteyn*, Portrait; *Caesar van Everdingen* (of Alkmaar; brother of Allart van Everdingen, the landscape-painter), An admiral, 'Regent-piece' (1634), Two large corporation-pieces (painted in 1659 under the influence of Van der Helst); *W. van de Velde the Elder*, Battle of Copenhagen in 1658, a large cartoon; *C. van Everdingen*, Lycurgus showing the results of education (painted under the influence of Honthorst); Corporation-pieces of the end of the 16th and beginning of the 17th cent., of no great merit; *P. de Grebber* (1623), Family-portraits; representations of the sieges of Haarlem and Alkmaar by the Spaniards; *W. Bartius*, Corporation-piece (1634). In the middle of the room are sculptures and weapons. — Room III. Seals, weapons, and other small works of art.

Alkmaar carries on a very extensive cheese-trade. The weekly market is frequented by the peasantry of the whole province of N. Holland, who sell their cheese here to the dealers. Upwards of 5000 tons of cheese are annually weighed in the *Town Weighing House*, being about one-half of the produce of the province. This building (at the end of the Langestraat, through the Miont to the left) was erected in 1582, and the handsome tower was com-

pleted in 1599 by Cornelis Pz. Kunst. On market-days (Fridays) the whole of the picturesque *place* in front of the Weighing House is covered by huge piles of red and yellow cheeses, while the streets are full of the gaily-painted waggons of the neighbouring peasantry. Many of the 17th cent. houses in the Luttik Oudorp, Zydam, Mient, Verdronken Oort, Oudegracht, and other streets, are highly interesting to students of architecture. A monument was erected in the promenade in 1876 to commemorate the siege of Alkmaar by the Spaniards.

The *Bosch*, or park, near Alkmaar, although inferior to the parks of Haarlem and the Hague, affords pleasant walks. *Trotting Matches (Harddravery)* are occasionally held here, and the prize generally consists of a silver coffee-pot presented by the magistrates. One of these matches should if possible be witnessed by the traveller, who will not fail to admire the costumes of the peasantry and the unsophisticated delight of the spectators.

At *Egmond-Binnen*, 3 M. to the W. of Alkmaar, are situated the scanty ruins of the castle of **Egmond**, the ancestral seat of the illustrious family so often mentioned in the annals of the Netherlands. In the vicinity, at *Egmond op den Hoef*, is an old and ruined abbey-church, in which many of the ancient Counts of Holland are interred. The abbey at a very remote period was a zealous patron of science, and its chronicles formed the principal source of the early history of Holland. In 1572 the fanatical iconoclasts destroyed the venerable and once magnificent buildings. A lighthouse erected in 1833 near *Egmond aan Zee* is adorned with a colossal lion in honour of Lieutenant Van Speyk (p. 173).

The train crosses the North Holland Canal (p. 336), which skirts the back of the Dunes, and then turns to the N.E. To the right a view is obtained of the fertile *Schermer Polder*. — 31½ M. *Huigowaard*; 34½ M. *Noord-Schaarwoude*; 39 M. *Schagen*; 46 M. *Anna Paulowna*, in the extensive polder of that name.

53½ M. **Helder** (*Hôtel Bellevue*, near the station; *Den Burg*, *Toelust*, near the harbour, with a good view of the Zuider-Zee) was towards the close of last century little more than a large fishing-village, but now contains 22,700 inhabitants. In 1811 Napoleon caused extensive fortifications to be constructed here by Spanish prisoners of war, and the works were afterwards completed by the Dutch. About ¾ M. to the E., and connected with the Helder by a road along the Helder Dyke, lies *Nieuwe Diep*, the harbour at the mouth of the North Holland Canal, where the capacious wharves and magazines of the Dutch Navy, and also the Naval Cadet School, together known as *Willemsoord*, are situated. Part of the Dutch fleet is generally stationed here.

As this, the extreme promontory of N. Holland, is exposed more than any other part of the coast to the violence of the wind and the encroachments of the sea, it is protected on all sides by huge and massive dykes. The great Helder Dyke, about 5 M. in length, and 12 ft. in width, which is traversed by a good road from the Nieuwe Diep to the Helder, descends into the sea to a

distance of 200 ft., at an angle of 40°. The highest tide never reaches the summit, while the lowest still covers the foundations. Huge bulwarks projecting several hundred fathoms into the sea at intervals add to the stability of the structure. This remarkable artificial coast is entirely constructed of Norwegian granite.

The traveller is recommended to take a walk on this dyke, which extends from the Nieuwe Diep to the *Fort Erfprins* beyond the Helder. *Fort Kykduin* rises on the highest point of the northern dyke. The lofty lighthouse, which may be visited by those who have never seen a structure of the kind, commands a fine prospect.

A fierce and sanguinary naval battle took place off this Dune on 21st Aug., 1673, between the united English and French fleets and the Dutch under *De Ruyter* and *Tromp*, in which the latter were victorious. In September, 1799, an army of 10,000 English and 13,000 Russian troops, commanded by Admiral Abercrombie and the Duke of York, landed at this point. The Russians lost their way and were totally defeated by the French at *Bergen*, to the N. W. of Alkmaar, while the English were compelled, after a skirmish at Castricum (p. 340), to yield to the superior forces of the French and to retreat, having failed in their endeavours to induce the Dutch to revolt against their new masters.

Opposite the Helder, and separated from the mainland by the strait of *Marsdiep*, which is never choked up with sand, lies the island of **Texel.** A steamboat plies thither thrice daily in 3/4 hr., landing at *Oudeschild*. *De Burg*, the capital of the island, is situated 3 M. inland. The island, with 6400 inhab., and 73 sq. M. in extent, consists chiefly of pasture-land, and supports about 34,000 sheep, which sometimes yield as much as 100 tons of fine wool annually. A highly-esteemed quality of green cheese is prepared from the sheep's milk, and the mutton itself is excellent. The northern extremity of the island is called *Eyerland* ('land of eggs'), on account of the myriads of sea-fowl which visit it. The eggs are collected in great numbers and sent to the Amsterdam market.

Harlingen (p. 346) in Friesland may be reached by a sailing-boat with a favourable wind in 5-6 hrs. (10-12 fl.).

44. From Amsterdam to Harlingen and Groningen viâ Enkhuizen and Stavoren.

99 or 115 M. Railway to (37 M.) *Enkhuizen* in 1 1/4-1 1/2 hr. Steamer from Enkhuizen to (14 M.) *Stavoren* in 1 1/4 hr. Railway from Stavoren viâ *Leeuwarden* to (47 M.) *Harlingen* in 2 1/2 to (64 M.) *Groningen* in 3 hrs.

A Steamer also plies from Amsterdam to *Harlingen* on Mon., Tues., Thurs., & Frid. in 6 hrs., starting from the De Ruyter-Kade (Pl. E. 2); fare 2 1/2 or 1 1/2 fl. (Restaurant on board). — Steamers also ply several times a day to *Hoorn* (p. 343) and *Enkhuizen* (p. 343); comp. the Officieele Reisgids.

From Amsterdam to (6 M.) *Zaandam*, see p. 336. The train now crosses the *Zaan*, stops at *Oostzaan*, and skirts the *Wormer Polder.*

14 1/2 M. **Purmerend** (*Vergulde Roskam; Heerenlogement*), a small town with 5000 inhab., situated between the Purmer, Wormer, and Beemster polders. The last of these, one of the finest in Holland,

valued on an average at 1200 fl. per acre, reclaimed in 1608-12, begins close to the Beemster Gate. Nearly in the middle of it lies *Midden Beemster* (*Heerenhuis), $4^1/_2$ M. distant. — To Edam, see p. 338.

The railway to Hoorn skirts the E. side of the Beemster, passing *Kwadyk*, *Oosthuizen*, and *Avenhorn*.

$25^1/_2$ M. **Hoorn** (**Doelen*, R. & B. $2^1/_4$, D. $1^3/_4$ fl.; *Hôtel Central*, R. & B. $1^3/_4$, D. $1^1/_2$-2 fl.; antiquities sold by *F. Guise*, watchmaker, Nieuwestraat), with 10,000 inhab., the ancient capital of N. Holland, is a picturesque town with numerous quaint old buildings, the walls of which are often elaborately adorned with tiles. Among the most interesting are the *Harbour Tower* (1532-1651), on the bank of the Zuiderzee; the *Stadhuis*, containing a few old pictures (A. J. T. Blankerhoff. Battle in the Zuiderzee in 1573, with finely carved frame); the *St. Jans Gasthuis*; the *Weigh House* (1609); and the *Tribunalshof* (1631), in the market. The *Groote Kerk* contains a monument to Rear-admiral Floriszoon. The new *Museum* contains paintings by F. Bol, W. van de Velde the Younger, J. de Baen, four corporation-pieces by J. A. Rootius, etc. In 1573 a naval engagement took place off Hoorn between the Dutch and the Spaniards, when the admiral in command of the latter was taken prisoner. Hoorn was the birthplace of Willem Schouten, who discovered the passage round the S. coast of America in 1616, and named 'Cape Horn' after his native town. From Hoorn a diligence plies daily (except Sun.) to *Alkmaar* (p. 340) in $2^1/_2$ hrs. ($1^1/_4$ or 1 fl.). A branch-line also runs from Hoorn to ($10^1/_2$ M.) *Medemblik* (in 50 min.).

The railway from Hoorn to Enkhuizen leads through the richest district in N. Holland. The houses of the peasants resemble villas; most of them are surrounded by small moats and communicate with the road by tiny bridges. Stations *Blokker*, *Westwoud*, *Hoogkarspel*, and *Bovenkarspel*.

37 M. **Enkhuizen** *(Oranjezaal)* was once a flourishing town with 40,000 inhab., which at the beginning of the 17th cent. possessed a fleet of upwards of 400 herring-fishing vessels. The population is now 5700 only, and not a single fishing-smack remains. The *Dromedaris* tower, a relic of the old fortications, dates from 1540. The *Zuiderkerk*, built in a morass, with the tomb of the naturalist Paludanus (d. 1633), has an interesting tower (1450-1525). The *Choir-screen in the *Westerkerk*, with relief-figures of Moses, Joshua, and the Evangelists, is the finest work of the kind in N. Holland (1542-73); beside the church is a detached wooden belfry dating from 1519. The *Stadhuis* (1688), in the Breestraat, has some ceiling-paintings by Lairesse, etc. Other interesting edifices in the town are the *Weigh-house* (1539) in the fish-market, the *Mint* (1611), the *Orphanage* (1615), and numerous private houses of the 17th century. Enkhuizen was the birthplace of Paul Potter, the

painter (1625-1654). — Steamers ply daily from Enkhuizen to *Harlingen* (p. 346).

From Enkhuizen the steam-ferry crosses the Zuiderzee in $1^1/_4$ hr. to **Stavoren,** where the Dutch State Railway begins. The ancient *Stavŏren*, the city of the heathen god *Stavo*, the Thor of the Frisians, is now a small place with 700 inhab. only, but it has begun to revive since the opening of the railway and the construction of a harbour for the ferry-steamers. It was once the residence of the Frisian monarchs, and subsequently a wealthy and independent commercial city, which reached the height of its prosperity at the beginning of the 13th century.

Old chroniclers relate that the citizens of this favoured spot were in the habit of using pure gold for many purposes to which the baser metals are generally applied. Thus the bolts on the doors of their houses, the rivets and fastenings of their yachts and pleasure-boats, and the weather-cocks on their churches are said frequently to have been made of that precious metal. The decay of the place is chiefly attributed to the fact that the harbour is gradually becoming filled with sand and thus rendered useless. The *Vrouwensand*, a broad grass-grown sandbank in front of the harbour, derives its name from the tradition that the wife of a wealthy merchant once desired one of her husband's captains to bring her from abroad 'the most precious thing in the world'. The worthy Dutch mariner, in conscientious fulfilment of the request, accordingly brought back a cargo of wheat from Dantsic! The lady, indignant at his stupidity, ordered the valuable freight to be thrown overboard at the mouth of the harbour. This act of wanton waste ultimately caused the ruin of the proud and luxurious city. The grain is said to have taken root, and to have formed the foundation of the sandbank, which is daily increasing in extent and presents an insuperable barrier to the entrance of the once excellent haven.

The lighthouse of Stavoren, on the extreme W. promontory of Friesland, is visible from almost every part of the Zuiderzee.

To the E. of Stavoren lies the *Gaasterland*, forming an oasis of forest in the midst of a vast expanse of moor. The church of the village of *Wyckel* contains the tomb and monument of General Menno van Coehorn (d. 1704), the celebrated Dutch engineer.

The railway runs to the N.E. through the fertile but monotonous plain of Friesland, passing several small stations. *Hindeloopen*, with a lofty church-tower, is celebrated for its brightly coloured dresses and gaily-painted houses (p. 310). *Workum* contains some interesting private houses of the 17th cent. and a pretty weigh-house of 1650. The church has a detached W. Gothic tower; in the interior are richly painted biers belonging to the guilds (16-17th cent.).

$17^1/_2$ M. **Sneek** *(Hôtel de Wynberg)*, a busy little town with 11,000 inhab., carrying on a considerable trade in cheese and butter. A tramway runs hence (in $2^1/_2$ hrs.) to Bolsward (p. 349) and Harlingen (p. 346); and another viâ Joure to Heerenveen (p. 349) in $1^1/_4$ hr. — Several unimportant stations are now passed.

31 M. **Leeuwarden** *(*Nieuwe Doelen; 't Wapen van Friesland; Phoenix. — Friesch Koffiehuis; Port van Cleve; Café Neuf; Van den Wal)*, the ancient capital of the Frisians, with 29,500 inhab., carrying on a considerable trade in cattle and agricultural products, is the junction for Groningen on the E. and Harlingen on the W.

Leaving the station and skirting the new cattle-market, we reach the Willemskade, on a canal bordered with pleasant-looking villas. The Prins-Hendrikstraat leads hence to the 'Zaailand', a square enclosed by the new *Law Courts*, the *Commercial School*, the *Orphanage*, the *Exchange*, and other buildings. In the Hofplein, near the centre of the town, are the *Stadhuis*, with a fine old hall (18th cent.) and some interesting collections in the archive-room, and the insignificant old *Palace* of the governors of Friesland, who were members of the Nassau-Diez family, and ancestors of the royal family of Holland. The latter is now occupied by the Royal Commissary for Friesland. The museum of the *Friesch Genootschap van Geschied, Oudheid, en Taalkunde* contains ethnographical curiosities, a cabinet of coins, and various local antiquities, including two fine *Rooms from Hindeloopen (p. 344). Among the other interesting buildings in the town are the pretty *Weigh-house* of 1598, in the Plein, the *Oldehove*, an unfinished Gothic tower, and the *Kanselary*, dating from the time of Philip II., originally a law-court built by Barth. Janszon in 1566-71. The mediæval palaces of the nobility have long disappeared. The gold and silver wares of Leeuwarden are of considerable importance, no fewer than 25 firms being engaged in their manufacture (comp. p. 339). The Frisian women enjoy a great reputation for beauty, and many very attractive faces may be seen among the country-girls who frequent the markets. In summer, afternoon-concerts are frequently given in the pretty *Stad-* or *Prinsentuin* (adm. 50 c.).

Railway from Leeuwarden to Meppel and Zwolle, see R. 45.

The Frisians are the only Germanic tribe that has preserved its name unaltered since the time of Tacitus. They are remarkable for their physical strength, their bravery, and love of independence. Charlemagne entered into a treaty with this remarkable race, by which they agreed to submit to the rulers he should place over them, on condition that they should be governed in accordance with Frisian laws. That monarch caused a collection of these laws to be made, and they still exist in the *Asegabuch* in the old Frisian language, as well as in Latin. Their language differs considerably from that of the rest of Holland, occupying an intermediate position between Anglo-Saxon and Old Norse, and often closely resembling English. The Frisian language boasts of a not inconsiderable literature, but is gradually being supplanted by Dutch.

The small village of *Dokkum*, where St. Boniface was slain by the Frisians in 755, lies 9 M. to the N.E. of Leeuwarden, and is connected by tramway with *Veenwoude*, a station on the railway from Leeuwarden to Groningen (see p. 346).

From Leeuwarden to Harlingen, 15½ M., railway in 40 min. — Stations: *Deinum*, *Dronryp*.

10½ M. **Franeker** *(De Korenbeurs)* was the seat of a university from 1585 to 1811, when it was suppressed by Napoleon. *Vitringa*, *Heineccius*, *Schultens*, *Hemsterhuis*, *Valkenaer*, and other savants once taught here. In the choir of *St. Martin's Church*, completed in 1420, are several very fine tombstones of the 15-17th cent., placed upright against the walls. The earlier specimens are of reddish

sandstone, the later (some 12 ft. long) of dark granite. The most famous Frisian sculptors or 'Antyksnyders', several of whom studied in Italy, were *Peter Dirks* and *Vincent Lukas*, who flourished about the middle of the 16th century. The recently restored *Stadhuis* (1591) contains portraits of scholars, etc. The *Kornträgerhäuschen* is an elegant building of 1634. The traveller should not omit to see the great curiosity of the place, an astronomical model which shows all the motions of the planets, the sun, and the moon, with the utmost scientific accuracy. It was constructed by *Eise Eisinga*, a simple burgher of Franeker, in 1774-81.

15½ M. **Harlingen** *(Heerenlogement)*, a town of 10,200 inhab., with a harbour constructed in 1870-77, occupies almost the same site as a city which was entirely swallowed up by an inundation in 1134. In 1566 the surrounding district was again devastated and depopulated by another encroachment of the sea, in consequence of which the Spanish governor *Robles de Billy* caused the entire province to be surrounded by lofty dykes. The grateful inhabitants, in commemoration of this important service, erected a statue to the governor, called the *Steenen Man*, which is still to be seen on the sea-wall near the town. — Steamers with tolerable passenger-accommodation ply between Harlingen and London, Hull, etc. The railway-station is ¾ M. from the town. Tramway to Sneek, p. 344.

From Leeuwarden to Groningen, 33½ M., railway in 1½ hr. The district traversed is monotonous and the stations are unimportant. From *Veenwoude* a tramway runs to Bergum and Dokkum (see p. 345). — 33½ M. *Groningen*, see p. 350.

45. From Amsterdam or Utrecht to Leeuwarden and Groningen.

From Amsterdam to Amersfoort (28½ M.) in 1-1½ hr. (fares 2 fl. 30, 1 fl. 85, 1 fl. 15 c.). From Utrecht to Amersfoort (14 M.) in ½-¾ hr. (fares 1 fl. 10, 85, 55 c.). From Amersfoort to Leeuwarden (98 M.), express in 3½, ordinary trains in 5½-6½ hrs. (fares 7 fl. 90, 6 fl. 15, 3 fl. 85 c.). From Amersfoort to Groningen (102 M.) in the same time (fares 8 fl. 70, 7 fl., 4 fl. 35 c.).

Amsterdam, see p. 293. The line runs towards the E. and intersects the *Watergraafsmeer* polder, with its fresh green meadows. 10 M. *Weesp*, a small town on the *Vecht*. The polders next traversed were formerly the *Naarder Meer*. — 14½ M. *Naarden-Bussum*. The small fortified town of *Naarden* (De Kroon), a little to the N. of the line, possesses a church painted in the Gothic style. The Stadhuis and the orphanage contain a few paintings. The train now turns to the S. to (18 M.) *Hilversum*, where the Utrecht branch of the railway diverges. Hilversum is also connected with Amsterdam by a steam-tramway, passing *Muiden* (p. 337). The neighbourhood here is attractive, and suggestive of pleasant walks and drives. — 23 M. *Baarn*, a favourite summer-

resort of the wealthy citizens of Amsterdam, with a fine wood (the *Baurn'sche Bosch; Soestdyk*, see p. 366). The train now crosses the *Eem* and reaches (28½ M.) *Amersfoort*.

UTRECHT, p. 362. The first stations are (5½ M.) *De Bildt*, (10 M.) *Soest*, and (14 M.) *Amersfoort*, where the Amsterdam and Utrecht lines meet.

Amersfoort *(Muller; De Zwaan)* is an industrial town, with 14,500 inhab., situated on the *Eem*, in the midst of a sandy district. In 1787 the 14th cent. *Church of St. Mary* was partly destroyed by an explosion of gunpowder; the tower, 308 ft. high, which was not injured, built about 1500 (top restored in 1655) is the finest Gothic pyramid in the country. It has a chime of bells by Fr. Hemony. The mediæval gateways of the town are interesting. Amersfoort is one of the chief seats of the Jansenists (p. 366). Outside the town, 1¼ M. from the station, is an eminence with a pavilion, which commands an admirable panorama of the surrounding district. — From Amersfoort to *Zutphen* and *Rheine*, see R. 47. The line to *Nymegen* is mentioned at p. 373.

Our line turns towards the N. The next stations beyond Amersfoort are (6 M. from Amersfoort) *Nykerk*, (11 M.) *Putten*, and (14 M.) *Ermelo-Veldwyk*. The soil is sandy and generally sterile, but tobacco is extensively planted here. This district is the *Veluwe*, lying between the Zuiderzee and the *Yssel*, and is one of the highest parts of Holland (300-350 ft. above the sea).

17 M. **Harderwyk** *(Hôtel de la Paix; 't Wapen van Zutphen)*, a small fortress and seaport on the Zuiderzee, is the depôt for the Dutch E. Indian recruits. The university, founded in 1648, was closed in 1811.

20½ M. *Hulshorst;* 24 M. *Nunspeet;* 30 M. *Elburg-Epe;* 35 M. *Wezep;* 38 M. *Hattem*. The Yssel is now crossed by a long iron bridge.

42 M. **Zwolle** *(*Nieuwe Keizerskroon*, Kampenstraat, R., L., & A. 2, B. ½, D. 2 fl.; *Heerenlogement*, in the Groote Markt, commercial, R., L., A., & B. 1 fl. 85 c.-2½ fl., D. incl. wine 2¼ fl., well spoken of), the capital of the province of Over-Yssel, with 26,000 inhab., is situated on the *Zwarte Water*, a small river which falls into the Zuiderzee. Approaching the town from the station we observe the *Sassen-Poort*, an old Gothic gateway of brick, with four towers, to the right, at the end of a broad sheet of water surrounded by fine trees. In the market rises the spacious Gothic *Church of St. Michael*, begun in 1406, which contains a fine carved pulpit, executed by 'Adam Straes van Weilborch uyt dat Duyts Land Nassauwe', about 1620, and an excellent organ (1 hr's performance 6 fl.). The choir-screen dates from 1592. Beside the church is the picturesque *Guard-House* of 1614. The *Stadhuis* (1448; exterior modernized) contains on the ground-floor a handsomely painted and fitted up Gothic *Council-room, with carved figures sup-

porting the roof, said to be caricatures of councillors of Kampen. The marriage-room has a fine Gothic chandelier (14th cent.) and chimney-piece. Next to the little Gothic *Bethlehem Church* in the Sassenstraat is a handsome merchants-house of 1571. The country-people who frequent the town on Fridays wear quaint costumes. — *Thomas à Kempis*, the author of the 'Imitation of Christ', which has been translated into almost every known language, lived for nearly 64 years in a monastery on the *Agnetenberg*, where he died in 1471, in his 92nd year. A broken tombstone here is said to be that of the pious writer, who was born at Kempen, a town on the Lower Rhine (p. 368), whence he derived his name. The Agnetenberg, 3 M. from Zwolle, is still the burial-place of the wealthier inhabitants of Zwolle. The ground in the immediate vicinity of the town is so saturated with moisture, that a grave cannot be dug without immediately being filled with water. Excursion to *Vilsteren*. —

From Zwolle to Kampen, 8 M., railway in 20 min. (fares 65, 50, 30 c.). — Intermediate station, *Mastenbroek*.

Kampen (**Hôtel des Pays-Bas*, R. & B. $1^3/_4$, L. & A. $^1/_2$, D. incl. wine $2^1/_2$ fl.; **Dom van Keulen*), on the *Yssel* (here crossed by a new bridge), near its influx into the Zuiderzee, is a quiet and clean Dutch town of 20,000 inhab., a favourite residence of persons with limited incomes (no municipal taxes). The town, once a member of the Hanseatic League, was at the height of its prosperity in the 15th cent., before the harbour was silted up. The *Koornmarkts-Poort*, one of the four ancient gateways, dates from the 14th century. The large church of *St. Nicholas*, or *Bovenkerk* (comp. p. 336; under restoration), and that of *St. Mary*, or *Buitenkerk* (Roman Catholic), also date from the 14th century. The chief object of interest, however, is the *Stadhuis, restored after a fire in 1543. The six statues on the façade (Charlemagne, Alexander the Great, Moderation, Fidelity, Justice, and Neighbourly Love) apparently date from the previous building of the 14th century. The council-room, with elaborately carved magistrates' seats (notably the two presidents' chairs) by M. Vrederick (1546), an almost overladen sculptured chimney-piece by Jacob Colyn de Nole of Utrecht (1545), and an artistic iron trellis before one of the windows, is among the most characteristic curiosities in the country. It contains a small collection of antiquities. A later addition (1740-41) contains tapestry, portraits of stadtholders, tankards, etc. In the vicinity is the *Broederkerk* (15th cent.), the former Minorite church, and the *Tower of the Holy Ghost*, built in 1649-64 by Vingboons, as a kind of landmark between the Bovenstad and Buitenstad. — Kampen is the seat of a dissenting theological school, with 6 professors and about 60 students.

From *Kampen to Amsterdam*, steamboat daily in $4^1/_2$ hrs. (from Zwolle in $6^1/_4$ hrs.).

Beyond Zwolle the train crosses the *Vecht*. 46 M. *Dalfsen*; 51 M. *Dedemsvaart*; 54½ M. *Staphorst*.

58 M. **Meppel** (*Heerenlogement*; *De Bonte Koe*, well spoken of), a town with 7700 inhab., calico and sail-cloth manufactories, and an important butter-market. The line to Leeuwarden here turns to the left, that to Groningen to the right; carriages changed.

The LEEUWARDEN LINE continues to run towards the N.; it crosses the *Drentsche-Hoofd Kanaal*, and passes (61½ M.) *Nyenveen* and (66½ M.) *Steenwyk*.

The PAUPER COLONIES OF FREDERIKSOORD, WILHELMINAOORD, AND WILLEMSOORD lie to the E. of Steenwyk. These colonies were founded during the famine of 1816 and 1817 by a charitable society established for that end, and now support about 2000 paupers. Each adult, if able-bodied and willing to work, is provided with a few acres of land, and occasionally with a cow, a pig, and a few sheep. There are also other excellent arrangements, by means of which the majority of the colonists are rendered entirely self-supporting after the first outlay has been made. The houses are visited almost daily by the superintending officials, and the strictest discipline is everywhere observed.

The COLONIES OF VEENHUIZEN, 9 M. to the W. of *Assen* (see below), consist of three extensive buildings, about ½ M. apart, two of which were destined for the reception of orphans, and the third for beggars. The orphan-asylums were, however, unsuccessful, and the buildings are now occupied by paupers. Another similar colony is that of *Ommerschans*, 9 M. to the S. E. of *Meppel*, in the province of Over-Yssel. The latter is partly used as a penal settlement for the idle and the disorderly, and partly as a reformatory for beggars.

Beyond Steenwyk the line turns to the N.W. 71 M. *Peperga-Oldemarkt*; 72½ M. *Wolvega*; 78 M. *Oude Schoot*. — From (80½ M.) *Heerenveen*, situated in a pretty district, with numerous country-seats, a tramway runs to Sneek (p. 344), and another to *Drachten* (1½-2 hrs.). — To the left are several lakes, the largest of which is the *Sneeker Meer*. Numerous windmills are used for purposes of drainage. From (87 M.) *Akkrum*, the next station, a canal-boat runs to *Sneek* (p. 344) and to *Bolsward* (Wynberg), with 5300 inhab. and two churches (15th and 13th cent.), which contain richly-carved late-Gothic choir-stalls (about 1450), fine tombstones, etc. The *Stadhuis (1614-16) is the finest Renaissance building in Friesland. — 90 M. *Grouw-Irnsum*; 93 M. *Wirdum*.

98 M. *Leeuwarden*, see p. 344.

The MEPPEL AND GRONINGEN LINE at first turns towards the E., and follows the course of the small *Oude Diep*. At (70 M. from Amersfoort) *Hoogeveen* the stream is quitted, and the line turns to the N. — Between (77 M.) *Beilen* and *Hooghalen* the *Oranje Kanaal* is crossed.

86 M. **Assen** (**Somer*), a town with 7800 inhab., partly concealed by wood, the capital of the province of Drenthe. The tumuli or 'giants' graves' at *Rolde* (½ hr.'s drive from Assen), and at *Gieten*, *Eext*, *Borger*, etc., are objects of great interest to the antiquarian. The huge stones which mark these spots recall those of Stonehenge.

Beyond Assen the line follows the course of the *Oude Aa*, at some distance from the stream. Just before reaching (93 M.) *Vries-Zuidlaren* we obtain a view of an excellent specimen of a tumulus, close to the railway. 95½ M. *De Punt;* 98 M. *Haren.*

102 M. **Groningen.** — **Hotels.** *Doelen, in the Groote Markt, R. & B. 1¾, L. & A. ¾, D. 1½ fl.; *Frigge, Heerenstraat, R., L., & A. 1¼-1¾, B. ¾, D. incl. wine 2½ fl.; *Zeven Provincien, in the Groote Markt; 't Wapen van Amsterdam; *Blaauwe Paard, near the Nieuwe Kerk, unpretending.

Cafés-Restaurants. *Hackerbräu*, Groote Markt; *Willems*, Heerenstraat; *Van der Sluis*, Vischmarkt; *De Boer*, Groote Markt; *Bavaria*, Guldenstraat; *Osnabrücker Bierhalle*, Stoeldraaierstraat.

Tramway from the station to the *Groote Markt* and thence to the *Ebbingeport* and the station of the Delfzyl railway (10 c.), with a branch to the *Sterrebosch* (12 c.).

Groningen, the capital of the province of the same name, with 54,300 inhab. (7000 Rom. Cath., 3000 Jews), lies at the junction of the *Drenthe'sche Aa*, or *Hoornsche Diep*, and the *Hunse*, or *Drentsche Diep*. The latter is called *Reitdiep* from this point to its mouth, and being converted into a canal, with two locks, is navigable for large sea-going vessels. Rape-seed and grain are the staple commodities of the place. The peasants who cultivate the former are generally freeholders, and often remarkably well-to-do, many of them possessing 10-20 horses. The old fortifications have been converted into boulevards and gardens.

The Groote Markt, or market-place, is one of the most spacious in Holland. The *Church of St. Martin* (Pl. C, 2) situated here is a fine Gothic structure with a lofty tower (432 ft.), erected after a fire in 1627. Opposite to it is the extensive *Stadhuis* (Pl. C, 2), restored in 1787-1810. Behind is the elegant *Collectehuis* (Pl. C, D, 2) of 1635. Many of the private houses (17th cent., etc.) are of interest to the student of architecture.

The *University* (Pl. C, 3), founded in 1614, possesses an excellent natural history museum, which is established in the handsome academy buildings (erected in 1851), with their fine Ionic colonnade. There are 39 professors and about 460 students. A collection of Germanic antiquities is in course of formation. Among the treasures of the library is a copy of the New Testament of Erasmus with marginal annotations by Luther. — Opposite is the Roman Catholic *Broederkerk*, adorned with large pictures of the Passion by *L. Hendricx* (1865).

The *Deaf and Dumb Asylum*, supported chiefly by voluntary contributions, educates 200 pupils. Public examinations on Wednesdays, 11-12 o'clock. A small monument to the founder *Guyot* has been erected in the ox-market (Pl. C, 3), in front of the building.

To the N. is the *Noorderkerk* (Pl. B, 3), built in 1660-64 on the plan of the church of the same name in Amsterdam. — To the S. is the *Aa-Kerk* (Pl. B. 2), with a curious tower of 1712.

The *Harbour* (Ooster, Noorder, Zuider Haven) generally pre-

GRONINGEN.
1:18.000
0 100 200 300 400 500
Meter
N. S.
A B C D E F
1 2 3 4
Nieuwe Schans
Bedum
Harlingen
Boterdiep
Exercitie Veld
Fabrick
Israel Kerkhof
Schouwb. Gymn.
Martini Kerk
Groote markt
Stadh.
Heere Straat
Oosterhaven
Veemarkt
Zuider Park
St. Joseph Kerk
Heere Plein
Te Dempen
Stations Weg
Stations gebouw
Emma Plein
Z. Haven
W. Haven
Beurs
A Kerk
De Harmonie
Justitie
Academie
Broer kerk
Post
Noorder kerk
Laborat.
Hoornsche Dijk
Noord Willems Kanaal
Verbinding
Singel Weg
Kanaal
Ebbinge Str.
Oude Ebbinge Str.
Vischmarkt
Folkinge Str.
Peper Str.
Ooster Str.
Noorder Haven
Hoogeweg
Kofre Weg

sents a busy scene. Extensive warehouses have recently been erected on the E. side of the town. — The projecting corner of a street in the vicinity, called the '*oude kiek in't jat straat*' ('the old peep into the harbour street'), is adorned with the head of a bearded man, with the inscription '*Ick kiek noch in't*' ('I still peep into it'). It is said to commemorate a siege by the Bishop of Münster and the electoral troops of Cologne in 1672, when the besiegers were compelled to retreat, as they were unable to prevent supplies being brought into the town by the Reiddiep. The inscription imports, that, as long as the harbour is free from enemies, no real danger from besiegers need be apprehended.

From Groningen to Delfzyl, 18½ M., railway in 1¾ hr. The train skirts the *Ems-Kanaal*, passing several unimportant stations. — **Delfzyl** lies on the *Dollart*, a gulf 6 M. broad, at the mouth of the Ems, formed in 1277 by an inundation. On the opposite side of the Dollart lies *Emden* (see *Baedeker's Northern Germany*).

To the N.W. of Groningen lies the island and bathing-resort of **Schiermonnik-Oog** (*Inn*, in the village; *Badhôtel*, 1½ M. from the village, pens. at both 3½ fl.), frequented chiefly by the Dutch themselves. A steamer plies thither in about 6 hrs.; landing difficult.

46. From Groningen to Bremen.

107 M. Dutch Railway to *Nieuweschans* or *Neuschanz*, 29 M., in 1-1¼ hr. (fares 2 fl. 35, 1 fl. 90, 1 fl. 20 c.); Oldenburg Railway to *Bremen*, 78 M., in 3¾ hrs. (fares 7 marks 60, 5 m. 70, 3 m. 80 pf.)

Groningen, p. 350. The line generally skirts a canal called the *Schuiten* or *Winschoter Diep*. That part of the province of Groningen which lies to the S. of the railway has been converted, in the course of the present cent., by dint of unremitting industry, from a barren waste into fruitful fields. New villages are constantly springing up here. — 7½ M. *Kropswolde*; 9 M. *Hoogezand*; 14 M. *Zuidbroek* (with a brick church of the 13th cent.); 18 M. *Scheemda*; 21 M. *Winschoten* (Hôtel Wissemann), also with a 13th cent. brick church, is connected by a steam-tramway with *Finsterwolde*.

About 1½ M. from Winschoten, at *Heiligerlee*, a monument was erected in 1873 to commemorate the first victory of the Netherlanders under Louis of Nassau, brother of William the Silent, over the Spaniards in 1568, with which the 80 years' struggle for liberty began. The monument represents Batavia with the flag of liberty; at the side of the latter an enraged lion; underneath, the dying Adolph of Nassau, youngest brother of William the Silent, who fell during the battle.

28½ M. *Nieuweschans*, German *Neuschanz*, is the last place in Holland.

31½ M. *Bunde*; 35 M. *Weener*; 40 M. *Ihrhove*. Thence, viâ *Leer* and *Oldenburg*, to *Bremen*, see *Baedeker's Northern Germany*.

47. From Amsterdam and Arnhem to Zutphen and Rheine.

Dutch State Railway. From Amsterdam to *Zutphen* (66 M.), railway in 2½-2¾ hrs.; from Arnhem to Zutphen, 19 M., railway in ½-1 hr. (from Amsterdam viâ Arnhem to Zutphen, 75 M., express in 2½ hrs.). — From Zutphen to *Rheine*, 58 M., in 2½-3½ hrs.

This is the route followed by the night express-trains between Amsterdam or Rotterdam and the whole of N. Germany. From Amsterdam to Berlin, night-express in 12 hrs. (fares 57 m. 30, 43 m. 30 pf.); from Rotterdam to Berlin express in 14 hrs. (fares 61 m. 60 pf., 47 m.).

From Amsterdam to (28½ M.) *Amersfoort*, see R. 45. — 38½ M. *Barneveld*, pleasantly situated to the S. of the station.

55 M. **Apeldoorn** (*De Moriaan; Hôtel Apeldoorn; Het Loo* or *Keizerskroon* and *De Nieuwe Kroon*, near the château), a large and wealthy village with 3000 inhab., is picturesquely situated on the *Grift* and the *Dieren Canal*. The produce of its numerous paper-mills is principally exported to the E. Indies. Near Apeldoorn is the royal château of *Loo*, the favourite residence of William I. and William III. The palace is shown only in the absence of the queen, but visitors are admitted to the *Park daily after 10 a.m. on application to the gardener.

The train now crosses the Dieren Canal. — 63 M. *Voorst*, prettily situated, with numerous villas. — The train crosses the *Yssel* by an imposing bridge, together with the Arnhem line (see below). 66 M. *Zutphen*, see below.

Arnhem, see p. 357. — The train follows the direction of the *New* or *Guelders Yssel*, an arm of the Rhine which begins above Arnhem and owes its origin to a canal constructed by the Roman general Drusus in B. C. 13 to connect the Rhine with the Zuiderzee. The line, however, seldom touches the river. — 4 M. *Velp*, see p. 359. Numerous pleasant country-houses are passed. — 7½ M. *De Steeg*, the station for *Rhedersteeg*, a popular Dutch watering-place, with the château of *Rhederoord* (*De Engel Inn). A pleasant walk may be taken from De Steeg through the pretty 'Middachten Allee' to Dieren, the next station. — 10½ M. *Dieren*, with several attractive villas. Near Dieren is the hydropathic establishment of *Laag Soeren*.

A Steam Tramway runs from Dieren to *Doesborgh* (Hôtel Gelria), a small town at the union of the Old and the New Yssel, which was stormed by the Spaniards in 1585, and then along the Old Yssel to *Deutichem* (p. 367) and (2 hrs.) *Terborgh*.

14 M. *Brummen*, with the villas of numerous wealthy Dutch merchants. To the E. rise the hills of the Veluwe (p. 357). The train crosses the Yssel together with the Apeldoorn line (see above).

19 M. **Zutphen** (**Keizerskroon*, R. & B. 1¾, D. 1½ fl.; *Hollandsche Tuin*, in the Groenmarkt, R. & B. 1¾-2¼, D. incl. wine 2¼ fl.; *Soleil*, R. & B. 2-2½, D. incl. wine 2½ fl.), situated at the confluence of the *Berkel* and the Yssel, is a town with 17,200 inhab., with remains of its mediæval fortifications on the Berkel and beyond. The most important edifice is the *Church of St. Walburgis*, or *Groote Kerk*, dating from the 12th century. It contains a copper *Font supported by lions, in the Renaissance style, cast in 1527, a Gothic candelabrum of gilded iron (spoiled by its conversion into gas-brackets), half-relief sculptures on the pulpit, and a handsome modern monument of the Van Heeckeren family, all of which

are worthy of inspection. The chapter-house, in which the capitals of the columns are noticeable, contains the old *Library, dating from pre-Reformation days; the books (about 400, including valuable MSS. and incunabula) are chained to the desks. The upper part of the tower dates from 1637, its predecessor having been destroyed by lightning. The Wynhuis Tower of the Stadhuis, with its two galleries, contains a good set of chimes. The vestibule, on the Lange Hoofdstraat, dates from 1660; on the ground-floor is the weigh-house. Several of the brick buildings (16-17th cent.) in the Zaadmarkt, Groenmarkt, etc., are architecturally interesting. The timber which is floated in rafts from the Black Forest down the Rhine and Yssel forms the chief article of commerce at Zutphen.

About 2½ M. to the N. of Zutphen is situated the agricultural colony of **Nederlandsch Mettray**, a Protestant institution founded in 1851 for the education of poor boys and foundlings. It was first instituted by Hr. Schutter, who presented 16,000 fl. for the purpose, and has since been liberally supported and extended by private contributions. The estate of *Ryssell*, about 50 acres in area, has been purchased by the society, and upwards of 150 boys are educated here (about 12 in each house).

From Zutphen to Winterswyk, 27½ M., railway in 1 hr. 5 min. Stations: *Vorden*, *Ruurlo* (junction for *Zevenaar*, p. 367), *Lichtevoorde-Groenlo*. The line is prolonged from *Winterswyk* to *Bocholt* and *Wesel* (p. 368) and also to *Dorsten*. No quick trains.

From Zutphen to Zwolle, 28½ M., railway in 1¼-1½ hr. (fares 1 fl. 50, 1 fl. 20, 65 c.). — 5 M. *Gorsel*.

10 M. **Deventer** (*Engel*; *Moriaan*; *De Keizer*, at the station, well spoken of), situated on the frontier of Guelders and Over-Yssel (*i.e.* 'beyond the Yssel'), is a clean and prosperous town with 23,000 inhab., the birthplace of the celebrated philologist Jacob Gronovius (1645-1716), and the theologian Gerrit Groote (1340-84). The large Gothic **Groote Kerk*, or church of *St. Lebuinus*, has a Romanesque crypt of the end of the 11th cent. and a fine Gothic tower of the 15th cent.; the other tower is unfinished. The *Berg Kerk* has two late-Romanesque towers. The *Stadhuis* contains a good picture by *Terburg*, who was burgomaster of Deventer in his later years and died here in 1681. The neighbouring *Police Office* is a Renaissance edifice of 1632. In the 'Brink', the finest square in the town, are the late-Gothic *Weigh-House* of 1528 (now a gymnasium), with a large outside staircase of 1643-44, and several elegant private houses ('Three Golden Herrings', etc.). The town possesses several thriving iron-foundries and carpet-manufactories. Deventer is locally famous for its honeycakes, a kind of gingerbread, tons of which are annually sent to different parts of Holland.

In the church of the village of *Bathmen*, 6 M. to the E. of Deventer, some frescoes of the 14th cent. (1379?) were brought to light in 1870.

31 M. *Diepenveen*, 1½ M. from the station; 16 M. *Olst*, with 4400 inhab. and extensive brick-fields. — 20 M. *Wyhe* (De Brabantsche Wagen; Greeve), a straggling village with 4000 inhab., in a beautifully-wooded district with numerous villas ('Buiten-

plaatsen'). — 24 M. *Windesheim*, formerly the seat of a convent. — 28½ M. *Zwolle*, see p. 347.

From Zutphen to Rheine. The line traverses a district intersected by numerous canals. Several unimportant stations. Near *Delden* (Hôtel Carelshaven) is the château of *Twickel*, with a pretty park. At (28 M. from Zutphen) *Hengelo* our line intersects the line from Münster to Almelo and Zwolle (p. 347). Beyond *Oldenzaal* the line crosses the Prussian frontier. *Gildehaus* is the first German station.

44 M. **Bentheim** *(Bellevue; *Bad Bentheim)*, a small and picturesquely-situated town, is commanded by a château, the oldest parts of which are said to date from the 10th century. The Bentheim mineral spring is efficacious in cases of gout and rheumatism. The German custom-house examination takes place here.

Next station *Schüttorf*. At (53 M.) *Salzbergen* our train reaches the Westphalian Railway, which it then follows to Rheine.

58 M. **Rheine** *(*Hôtel Schulze; *Railway Restaurant)*, see *Baedeker's Northern Germany.*

48. From Amsterdam or Rotterdam to Utrecht and Arnhem.

Railway from Amsterdam to (22 M.) Utrecht in ¾-1¼ hr. (fares 1 fl. 80, 1 fl. 40, 90 c.). From Rotterdam to (38 M.) Utrecht in 1¼-1¾ hr. (fares 2 fl. 70, 2 fl. 5, 1 fl. 35 c.). From Utrecht to (35 M.) Arnhem in 1-1½ hr. (fares 2 fl. 90, 2 fl. 20, 1 fl. 50 c.). The express-fares are one-fifth higher.

From Amsterdam to Utrecht. The immediate environs of Amsterdam consist chiefly of polders (p. xxix). The most remarkable of these, and one of the lowest in Holland, is the *Diemermeer* (16 ft. below the mean sea-level), the W. side of which the train skirts soon after quitting the station. Extensive nurseries and kitchen-gardens, intersected by numerous canals, are also passed. The old road, of which little is seen from the railway, is bordered with a succession of villas, summer-houses, and gardens, most of them the property of wealthy merchants of Amsterdam, and extending the whole way to Utrecht. Numerous steamboats ply on the Vecht, and an excursion in one of them, *e. g.* from Utrecht to Nieuwersluis, is very enjoyable. — The stations are *Abcoude*, *Loenen-Vreeland*, *Nieuwersluis* (where the train crosses the Vecht), *Breukelen* (see p. 356), and *Maarssen.*

22 M. **Utrecht**, see R. 50.

From Rotterdam to Utrecht. The train starts from the Rhenish Station on the Maas (Pl. G, 3), and traverses a district of canals and pastures. 4½ M. *Capelle;* 7 M. *Nieuwerkerk.* The line skirts the E. side of the extensive *Zuidplas-Polder.* Beyond (10 M.) *Moordrecht* the *Kromme Gouw* is crossed.

12½ M. **Gouda,** commonly called *Ter-Gouw* (**De Zalm*, in the

market-place, R., L., A., & B. 2¼, déj. 1½, D. 1¾. omn. ¼ fl.), a town of some importance at the confluence of the *Gouw* and the *Yssel* (which must not be confounded with the river of that name in Guelders, see p. 352), with 17,400 inhab., is encircled with fine old trees. Two hours suffice to inspect the stained glass in the Groote Kerk and visit the Museum. — On leaving the railway-station we take the street to the left, which soon turns to the right and leads across several canals to (¼ M.) the market-place, with the town-hall (see below). Near it is the Groote Kerk; entrance on the S. side of the choir; the sacristan (20 c.) lives at No. 33 A, opposite.

The Groote Kerk *(St. John)*, founded in 1485, and rebuilt after a fire in 1552, is a striking example of late-mediæval art. The round-arched arcades are borne by thirty-six circular pillars. The lofty barrel-vaulting is of wood. The beautiful **Stained-glass Windows* illustrate the transition from the ecclesiastical style of glass-painting to the heraldic and allegorical style of secular art at that period.

There are in all 29 large and 13 smaller stained-glass windows, presented by princes, towns, and private individuals after the above-mentioned fire. The best of these (12 in number) were executed by the brothers *Wouter* and *Dirk Crabeth* in 1555-77; the others being the work of other more or less well-known masters *(Lambert van Noort, Willem Tybaut)* down to 1603. Some of them have unfortunately been indifferently restored in the 17th cent. and later. The subjects of the older windows are Scriptural, with figures of saints and of the donors, those of the later are armorial bearings or allegorical representations. The following are by the brothers Crabeth: No. 5. (beginning from the main entrance), Solomon and the Queen of Sheba; 6. Judith and Holofernes; 7. Last Supper, presented by Philip II. of Spain, whose portrait it contains; 8. Punishment of Heliodorus, the desecrator of the temple; 12. (farther on, in the retro-choir) Nativity; 14. Preaching of John the Baptist; 15. Baptism of Christ; 16. Preaching of Christ; 18. John the Baptist in prison; 22. Christ driving the merchants and money-changers out of the Temple, a gift of William I. of Orange, afterwards enlarged; 23. Christ washing the feet of the Disciples; at the top, Elijah's sacrifice; 24. Below, Peter and John healing the lame man; above, Philip baptising the Ethiopian eunuch. — The coloured drawings and the original cartoons of the brothers Crabeth are preserved in the sacristy. — The *Municipal Library*, a considerable collection, is kept in an adjoining room.

The late-Gothic *Stadhuis* (1449-59) in the middle of the market-place, with a Renaissance outside staircase, is a most noteworthy building by Cools. Behind it is the *Meat Market*. The tasteful *Weigh-house*, by Pieter Post, also in the market-place, is adorned with a masterly relief by Barth. Eggers.

The Town Museum (adm. 25 c.), in the market-place, chiefly contains antiquities connected with the town, and a few corporation-pictures and portraits by *Wouter Crabeth the Younger*, *Corn. Ketel* (b. at Gouda in 1578), and others. The chief objects of interest are a corporation-piece by *Ferd. Bol*, and a fine enamelled and gilded chalice and paten, presented to the 'shooters' guild' of Gouda by the Countess Jacqueline of Bavaria in 1425. — The adjacent *Orphanage* contains a good regent-piece by J. Verzyl.

A bronze statue of *Cornelis Houtman*, the founder of the Dutch E. Indian trade (end of the 16th cent.), and one of his brother *Frederik*, both natives of Gouda, were erected here in 1880, from models by *Strackée* of Amsterdam.

The staple commodities of Gouda are bricks *(klinkers)*, the material for which is obtained from the muddy bed of the Yssel, the deposits of which are admirably adapted for the purpose. The cheese named after this town is of inferior quality. The earthenware pipes of Gouda *(Goudsche Pypen)* are celebrated

FROM GOUDA TO THE HAGUE, 17½ M., branch-line of the Rhyn-Spoorweg in ½-¾ hr. (fares 1 fl. 45, 1 fl. 15, 70 c.). Stations *Zevenhuizen-Moerkapelle*, *Zoetermeer-Zegwaard*, *Voorburg*, and the *Hague* (p. 259). Tramway to Scheveningen in connection with the trains, see p. 276.

Gouda is connected by steam-tramway with *Bodegraven* (p. 258; 40 min.), on the railway from Leyden to Utrecht, and with *Oudewater* (see below; 1 hr., eight times daily).

20 M. *Oudewater*, on the Yssel, was the birthplace of *Arminius*, after whom the 'Remonstrants' (p. 378) were called Arminians. A picture in the Stadhuis by Dirk Stoop commemorates the brutal excesses committed here by the Spaniards in 1575.

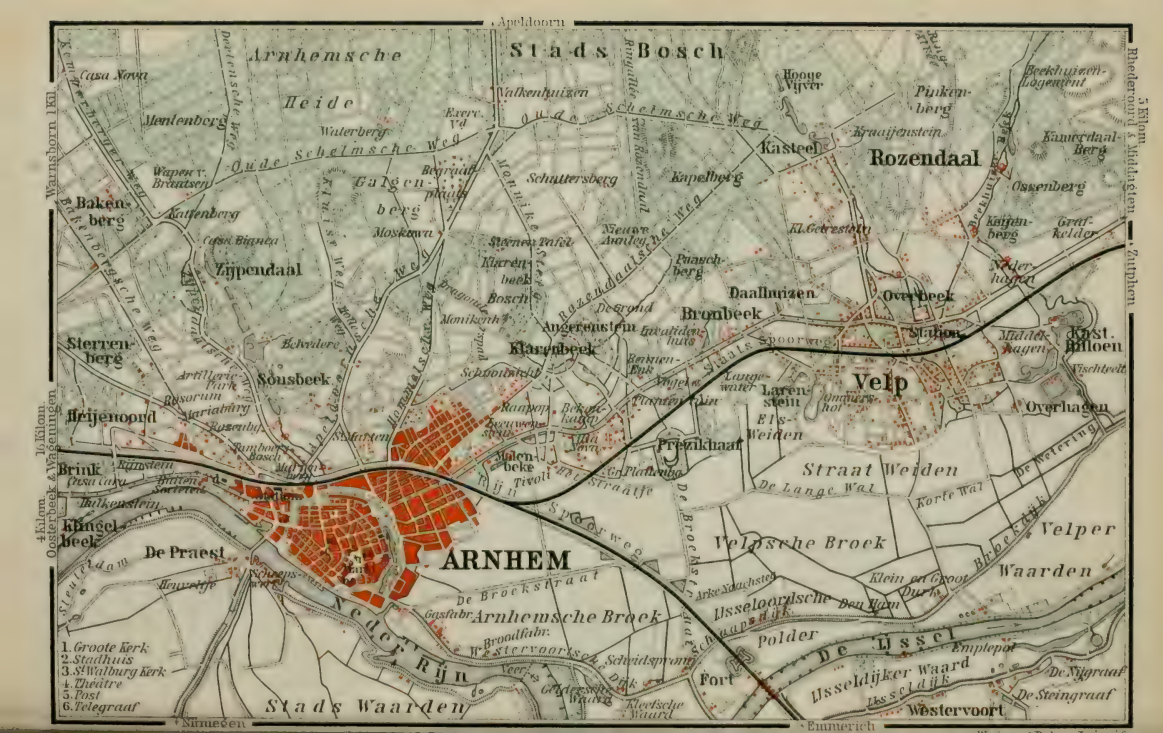
24 M. **Woerden,** with 4000 inhab., situated on the 'Old Rhine', formerly a fortress, was captured and cruelly treated by the army of Louis XIV. under Marshal Luxembourg in 1672 (an event described by Voltaire). In 1813 it was occupied by the Dutch, but taken by the French under General Molitor and again plundered. The fortifications have now been demolished, and their site converted into public promenades, which afford a fine view of the town and its environs. The former town-hall (1501 and 1614) is a quaint and picturesque little building, with an old pillory in front of it; the carved panelling of the council-chamber dates from 1610. — From Woerden to *Leyden*, see p. 258.

Beyond (25½ M.) *Harmelen* the canals become rarer, and the country more undulating and agricultural. The Amsterdam line diverges here, and unites with the direct line from Utrecht to Amsterdam at stat. *Breukelen* (p. 354).

38 M. **Utrecht,** see R. 50.

FROM UTRECHT TO ARNHEM. The train now crosses the canal *(Vaartsche Rhyn)* which connects Utrecht with the Lek (as the principal branch of the Rhine is called).

7½ M. *Zeist*, a picturesque and thriving village, but not visible from the railway (tramway to Driebergen, see p. 366; to Utrecht, see p. 362). It is the seat of a Moravian settlement (about 260 members), established here in 1746, with which a good school is connected. The community resides in a pile of contiguous buildings, possessing many of their goods in common, and strictly observing the precepts of their sect. They somewhat resemble the Quakers of England, and are remarkable for the purity and simplicity of their lives. Married women, widows, and young girls are dis-



Apeldoorn
Nijmegen
Emmerich
Warnsborn 1 Kil.
Rhederoord & Middagten
5 Kilom.
Zutphen
16 Kilom.
Oosterbeek & Wageningen
4 Kilom.
Stads Bosch
Arnhemsche Heide
Oude Schelmsche Weg
Valkenhuizen
Hooge Vijver
Pinkenberg
Beekhuizen-Logement
Kamerdaal-Berg
Kasteel
Rozendaal
Kraaijenstein
Ossenberg
Keijenberg
Grafkelder
Nederhagen
Kl. Getrestein
Kapelberg
Schuttersberg
Galgenberg
Moskowa
Begraafplaats
Waterberg
Mentenberg
Casa Nova
Baken-berg
Kattenberg
Zijpendaal
Sterren-berg
Sousbeek
Heijenoord
Brink
Klingel-beek
De Praest
Klarenbeek
Angerenstein
Bronbeek
Daalhuizen
Overbeek
Station
Kast. Hilloen
Middelhagen
Vischteelt
Overhagen
Velp
Larenstein
Els-Weiden
Prezikhaaf
Straat Weiden
De Lange Wal
Korte Wal
De Wetering
Velpsche Broek
Velper Waarden
Klein en Groot Durk
IJsseloordsche Polder
Den Ham
De IJssel
IJsseldijker Waard
Emptepot
De Nijgraaf
De Steingraaf
Westervoort
Fort
Arnhemsche Broek
Gasfabr.
Broodfabr.
Westervoortsche Dijk
Scheidspron
Kleefsche Waard
Stads Waarden
Neder Rijn
Rijn Spoorweg
Staats Spoorweg
De Brokstraat
Rozendaalsche Weg
Monnikenh.
Schoonzicht
Malenbeke
Tivoli
Het Straatje
Rozendaal
Kluise Weg
Apeldoorsche Weg
Bakenbergsche Weg
Zijpendaalsche Weg
Artillerie-Park
Rosorum
Mariaburg
Rozenbg.
Tamboerg Bosch
Belvedere
Monnikenh.
Dragonde Bosch
Klarenbeek
Steenen Tafel
Nieuwe Aanleg
Paaschberg
De Grond
Invalidenhuis
Rennen-Enk
Vogel
Langewater
Omnersshof
Plantenruin
Raapop
Bekenkamp
Zeeuwenstein
Ilia Nova
Gr. Plattenbg.
Arke Noachsteeg
Schaapsdijk
Schuitendam
Heuvelje
Scheepswerf
Sleuteldam
Kempenberger Weg
Casa Bianca
Wapen v. Brantsen
Kleuterberg
Dertensche Weg
Exerc. Vd.
Ringallée van Rozendaal
Ring Arnhem
Beekhuizen Beek
Kl. Rijn
Kleefsche Waard
Geldersche Waard
Veer
Nijmegen
Emmerich
1. Groote Kerk
2. Stadhuis
3. St. Walburg Kerk
4. Théâtre
5. Post
6. Telegraaf

tinguished by a difference of costume. The environs are carefully cultivated. Gardens, orchards, plantations, corn-fields, pastures, and villas are passed in rapid succession. During the harvest the corn is stacked in a peculiar manner, and protected by roofs.

14 M. *Maarsbergen;* 21 M. *Veenendaal*, noted for its honey (route to *Amersfoort*, see p. 373); 29 M. *Ede*.

From Ede a tramway runs to *Wageningen*, an old town 4½ M. to the S., connected with the Rhine by a short canal. It is the seat of an agricultural institution. *'S Ryks Landbouwschool*, with an experimental station and a collection of agricultural objects (including a series illustrating the development of the plough).

The *Grebbe* (Hôtel Grebbe, well spoken of), between Wageningen and Rhenen, (p. 373), affords pleasant wood-walks. On the river bank, about halfway between the two places, rises the *Heimenberg*, an eminence commanding an extensive view over the Veluwe. A bench at the summit, called the *Koningstafel*, derives its name from the Elector Palatine Frederick, King of Bohemia, who, having been banished from his dominions after the Battle of the White Hill, near Prague, in 1620, sought an asylum with his uncle Prince Maurice of Orange, and lived in retirement at Rhenen. Some of the events in his romantic career are well described by G. P. R. James in his 'Heidelberg'.

Near (31 M.) *Wolfhezen* is an extensive heath stretching to the Zuiderzee, which has been frequently used as a military exercising-ground by Dutch and French armies. One of the latter, by command of Marshal Marmont in 1805, threw up a lofty mound on the heights between Ede and Veenendaal, to commemorate the coronation of Napoleon I.; an adjacent village also received the name of 'Austerlitz'. 33 M. *Oosterbeek*, with numerous villas. Near it are the mansion of *Duno* and the château of *Doorwerth*, with its double towers. As Arnhem is approached the train commands several picturesque glimpses of the Rhine on the right, and of *Sonsbeek* (p. 359) on the left. The fertile district to the right, enclosed by several branches of the Rhine, is known as the *Betuwe* or 'good island', while the sandy tract to the N., between Arnhem and the Zuiderzee, is called the *Veluwe*, or 'barren island'.

35 M. **Arnhem.** — **Hotels.** *Bellevue (Pl. d), in an open situation on the W. side of the town, commanding a fine view and suitable for a prolonged stay, R. & L. 2-10 fl., A. 25-40 c., D. 2½, pens. 6, board 4 fl., omn. 40 c.; *Hôtel de Zon *(du Soleil;* Pl. a), near the bridge-of-boats, outside the town on the N.W. side, and the nearest to the station and the pier of the Netherlands Steamboat Co., R. 1½ fl., L. 30, A. 25, B. 75 c., D. 2 fl.; Hôtel des Pays-Bas (Pl. b), in the Groote Markt, not far from the pier of the Cologne and Dusseldorf Steamboat Co.; *Zwynshoofd (Pl. c; 'Boar's Head'), in the town, R. & B. 2, D. 1½ fl.; *De Paauw ('Peacock'), near the station, a small second-class inn. — For a long stay: *Hôtel Garni Planten en Vogeltuin, on the Velp road, R. 1½-5½, L. & A. 80 c., B. ¾, déj. 1¼, D. 2¼, pens. 6½-10½, board 4, omn. 1¼ fl.

Restaurants. **Café Central*, Vyzelstraat; *Railway Restaurant.*

Tramways through the town and to *Velp* (p. 359). — **Steam Tramways** to *Ede* and *Wageningen* (see above), and viâ *Oosterbeek* (see above), *Renkum*, *Wageningen*, and *Rhenen* (p. 373), to *Driebergen* (p. 366).

Cab within the town, with 56lbs. of luggage, 75 c.; to Klarenbeek and Rozendaal, viâ the Steenen Tafel, returning by Bronbeek and Velp (2¼-2½ hrs.), about 3 fl.

Steamers to Nymegen and Rotterdam, and also up the Rhine, once or twice daily in summer.

Arnhem, perhaps the Roman *Arenacum*, with 50,000 inhab. (½ Rom. Cath.), formerly the residence of the Dukes of Guelders, is still the capital of the Dutch province of that name, whose inhabitants are described by an old proverb as '*Hoog van moed, klein van goed, een zwaard in de hand, is 't wapen van Gelderland*' ('Great in courage, poor in goods, sword in hand, such is the motto of Guelderland'). The town lies on the S. slopes of the Veluwe range of hills, and was re-fortified by General Coehorn at the beginning of the 18th cent., after it had been taken by the French in 1672. The town, which was garrisoned by French troops, was taken on 13th Nov., 1838, by Bülow's corps of the Prussian army, the same which distinguished itself at the Battle of Waterloo.

Arnhem, which is one of the most attractive-looking towns in Holland, is a favourite residence of Dutch 'nabobs' from the East Indies. The old fortifications have been converted into promenades, and handsome new buildings are springing up on all sides. The old late-Gothic *Sebis Gate* (exterior front 1642), at the end of the Groote Markt, has been preserved.

Leaving the station and bearing to the left, we pass through several fine new streets and soon reach the Groote Markt, in which the Groote Kerk and the Stadhuis are situated. The choir of the late-Gothic *Groote Kerk* (Pl. 1), which was completed in 1452, contains the monument of Charles van Egmont, Duke of Guelders (d. 1513), a recumbent mail-clad figure in white marble, on a sarcophagus of black and white marble, adorned with reliefs of the Apostles, etc. Above, on the N. wall of the choir, is the kneeling figure of the Duke beneath a wooden canopy, covered with the suit of armour worn by him during his life-time. (The sacristan lives on the N. side of the church, fee 25 c.) In the ambulatory is the elegant memorial tablet of the chancellor Joost Sasbout (d. 1546), by Jacob Colyn. — To the E. of the church rises the *Stadhuis* (Pl. 2), erected as a palace by Maarten van Rossum, general of Duke Charles of Guelders, the indefatigable opponent of the Emp. Charles V. (modernized and converted to its present use in 1830). It is popularly known as the *Duivelshuis*, from its quaint sculptural decorations. The public *Library*, behind the Town Hall, contains mainly theological, historical, and legal works. — The *Museum van Oudheden en Kunst* (adm. on Wed. 1-4, free; in summer also on Sun., 11.30-2.30), also in the Groote Markt, contains seals, coins, portraits, architectural models, etc. The gems of the collection are a carved ivory diptych of the 13th cent., forming the binding of a manuscript copy of the Gospels (Evangeliarium) of the 14th cent., from the Bethlehem Monastery near Deutichem, and seven silver guild-cups of the 17-18th centuries. — The *Prinsenhof*, of the middle of the 17th cent., is architecturally interesting. It is now occupied by Messrs. Hesselink's wine-house.

The Roman Catholic *Church of St. Walburga* (Pl. 3), to which

the St. Walburg-Straat leads to the right (S.) of the Stadhuis, contains a modern carved altar and a handsome Gothic pulpit.

Environs. The district around Arnhem is the most picturesque in Holland. The grounds of many of the numerous country-seats in the vicinity are open to visitors. The inns are generally good. — About 3/4 M. to the N. is **Sonsbeek*, the seat of Baron van Heeckeren.

The entrance is near the railway-station, about 1/2 M. to the N. of the town. The park and grounds are open to the public on Mon. and Wed. (visitors ring the 'Bel voor den Poortier'). The custodian of the grounds, who also shows the Belvedere Tower, lives at the entrance (fee for 1 pers. 1/2 fl., for a party 1-1 1/2 fl.). The park contains fine groups of trees, fish-ponds, waterfalls, grottoes, a deer-park, a riding-course, etc. The Belvedere commands a beautiful view of the park and the fertile Betuwe as far as the Eltener Berg and the distant heights of Cleve.

Immediately below the town rises the *Reeberg*, an eminence with extensive pleasure-grounds and a casino where concerts are frequently given. Higher up is the country-residence of *Heyenoord*, adjoining which there are beautiful walks through the woods in all directions, provided with benches at intervals.

In the opposite direction, to the E. of Arnhem, rises a range of heights, along the base of which runs the *Velp Road (to Zutphen). Carriage, see p. 357. Upwards of 3 M. from Arnhem, on the left, is *Klarenbeek*, where, from the 'Steenen Tafel' (stone table), a fine view of the Rhine Valley is obtained. The Hospital for the soldiers of the colonial army at *Bronbeek*, close to Klarenbeek, endowed by William III., is worth visiting; it contains a number of old cannon and other weapons captured in Acheen (admission 50 c.). Farther on is the village of *Velp* (railway-station, see p. 352; tramway 25 c.; tramway to Dieren, see p. 352), to the N. of which is the estate of *Rozendaal*, with fine trees, lakes, and fountains (fee 1/2 fl., a party 1 fl.); adjacent is the Hôtel op den Berg. Other pleasant resorts are *Biljoen*, *Beekhuizen* (*Hôtel Garni, 'pens.' 3 1/2 fl.), *Rhederoord*, and *Middachten* (fine avenue of beeches).

From Arnhem to *Zutphen (Salzbergen)*, see R. 47; to *Nymegen*, see p. 370.

49. From Liège to Utrecht.

119 M. Railway in 5 1/4-6 1/2 hrs.; fares 17 fr. 93, 13 fr. 90, 8 fr. 98 c. or, in Dutch money, 9 fl. 50, 7 fl. 60, 4 fl. 75 cts.

Liège, see p. 203. The train starts from the *Station de Vivegnis* (comp. p. 203). It then skirts the hills enclosing the Meuse, but at some distance from the river, as far as —

2 M. **Herstal**, almost a suburb of Liège, the birthplace of Pepin 'le Gros' of Herstal, the majordomo of the palace, or chief officer of the king, and practically the regent of the great Frankish empire, as the power of the Merovingian monarchs had begun to decline. Herstal also contests with Aix-la-Chapelle the glory of being the birthplace of Charlemagne. In 870 Charles the Bald of France concluded a treaty here with Lewis the German concerning the partition of Lorraine.

The train now quits the valley of the Meuse, and turns to the N. to (6 M.) *Liers*, from which a branch-line runs to Rocourt and Ans (p. 197). 10½ M. *Glons;* 12½ M. *Nederheim*.

14 M. **Tongeren**, French *Tongres (*Hôtel du Casque; Swartsenbroek*, new; *Toppet*, plain; *Café Liégeois)*, the Roman *Aduatica Tongri*, is a town with 7200 inhabitants. At the beginning of the 4th cent. it was the seat of a bishop, whose residence, however, was removed to Maastricht in 346 to secure the protection of the latter's fortifications, and was afterwards transferred to Liège. The handsome Gothic *Church of Notre Dame*, erected in 1240, with choir and tower of the 15th cent., possesses a valuable collection of sacred vessels, and Romanesque cloisters with fine sculptures. In the market-place is a bronze statue of Ambiorix. — Branch to *St. Trond* and *Tirlemont*, see p. 196.

20 M. *Hoesselt*; 21 M. *Bilsen* (branch-line to Munsterbilsen p. 176); 24 M. *Beverst* (p. 176); 26 M. *Diepenbeek*.

31 M. *Hasselt*, where the line unites with the Antwerp, Maastricht, and Aix-la-Chapelle railway (see p. 176).

Scenery uninteresting, but the bridges over the arms of the Meuse and Rhine towards the end of the journey are worthy of notice. Stations *Zonhoven*, *Helchteren*, *Wychmael-Beverloo*, (junction of the line from Bourg-Léopold to *Brée*), *Exel*, *Neerpelt* (junction for the Gladbach and Antwerp line, p. 177), (57 M.) *Achel* (last in Belgium), (62½ M.) *Valkenswaard* (first in Holland), *Waalre*, (69 M.) *Eindhoven* (p. 375, junction of the Venlo line), *Best*, (81 M.) *Boxtel* (p. 375), and *Vught* (also connected with 'S Hertogenbosch by a steam-tramway).

89½ M. **'S Hertogenbosch,** or *'S Bosch*, French *Bois-le-Duc (Eenhorn*, R., L., A., & B. from 2 fl., B. 80 c., déj. 1, D. 1½, omn. ¼ fl.; *Lion d'Or; Maison Verte)*, on the *Dommel*, the *Aa*, and the *Zuid-Willems-Canal*, the capital of the province of N. Brabant, and strongly fortified down to 1876, with 27,200 inhab., derives its name from Duke Godfrey of Brabant, who conferred municipal privileges on the town in 1184. — Tramway from the station to different parts of the town.

The late-Gothic Cathedral of St. John *(St. Jans Kerk)*, built in 1458-98, with an old tower of the 11th cent., and, to the S. of the latter, a chapel of the 13th cent., is one of the three most important mediæval churches in Holland, the other two being the Cathedral of Utrecht and the Church of St. Nicholas at Kampen, both of which it surpasses in richness of ornamentation. It has a lofty nave with double aisles, and a handsome choir flanked with chapels. The interior contains modern stained glass, a brazen candelabrum of the 15th cent., a brazen font, cast in 1492, carved Gothic choir-stalls of the 15th cent., a large organ, and a beautiful pulpit by *Cornelis Bloemart* (1566-70), with statuettes (Christ, Evangelists, saints) and reliefs from the lives of SS. John the Evangelist and Andrew.

The building is now being restored. — The *Church of St. Catharine* contains a number of pictures from the suppressed Abbey of Tongerloo.

The *Gemeentelyk Museum*, in the upper floor of the Raadhuis, is open every forenoon (adm. 1/2 fl., 2-3 pers. 1 fl.). It contains ancient plans of the town and neighbourhood, the silver seals of the chief magistrates from 1213 to 1795, valuables, coins, a few paintings, instruments of torture, etc. — The Museum of the *Provinciaal Genootschap van Kunst en Wetenschappen in Noordbrabant* (open on week-days, 1-3) contains Roman, German, Franconian, and later antiquities, chiefly from N. Brabant, manuscripts, pictures, drawings, maps, and coins.

About 10 M. from Bois-le-Duc is the magnificent château of **Heeswyk** (reached by steam-tramway in 1 hr.), restored in the old-fashioned style, the property of *Baron van den Bogaerde van Ter Brugge*, containing an unusully extensive collection of state-weapons and other interesting mediæval and Renaissance objects. Strangers admitted on sending in their cards. Fee 1 fl. — The steam-tramway is prolonged hence to *Veghel* (p. 368).

The train crosses the Maas near (93 M.) *Hedel*, and reaches —

95 M. **Bommel**, or *Zaltbommel* (**Hôtel Gottschalk*, plain), formerly a strongly-fortified place (4000 inhab.), which was unsuccessfully besieged by the Spaniards in 1599 and taken by Turenne in 1672 after a gallant defence. The ramparts are now occupied by beautiful avenues. The church possesses one of the finest and loftiest towers in the country (15th cent.), and contains some ancient mural paintings. The *House of Maarten van Rossum* (p. 358) and various houses of the 17th cent. are architecturally interesting. The river is tidal up to this point.

The train crosses the broad *Waal*. 97 1/2 M. *Waardenburg*; 100 M. *Geldermalsen* (p. 373), the junction for the Nymegen-Dordrecht railway, beyond which the *Linge* is crossed.

Near (105 1/2 M.) *Kuilenborg* the *Lek*, or Lower Rhine, is traversed by a bridge of a single arch, 164 yds. in span (the largest in Europe). Kuilenborg, or *Culemborg*, was once the seat of the counts of that name, who are frequently mentioned in the history of the Dutch War of Independence. Late-Gothic Raadhuis of 1534.

About 6 M. above Kuilenborg, at the point where the *Kromme Rhyn* ('crooked Rhine') diverges from the Lek, lies *Wyk by-Duurstede*, perhaps the *Batavodurum* of the Romans, and a commercial town of some importance *(Dorestadium)* in the time of Charlemagne. Adjacent is an old villa of the Bishops of Utrecht.

Below Kuilenborg lie *Vianen*, supposed to be the *Fanum Dianae* of Ptolemy. The church contains the tomb of Reinoud van Brederode (d. 1556), the friend of William of Orange. This monument, perhaps by Jacob Colyn, is of considerable importance in the history of plastic art. At *Vreeswyk*, connected with Vianen by a bridge-of-boats, are large sluices for the *Keulsche Vaart*, or canal uniting Amsterdam with the Rhine.

110 M. *Schalkwyk*; 113 M. *Houten*. The train then crosses the Kromme Rhyn. — 119 M. *Utrecht*, see p. 362.

50. Utrecht.

Railway Stations. Utrecht has two railway-stations: that of the *Rhynspoorweg* (Pl. A, 3; see Route 49), and that of the *Oosterspoorweg* (Pl. D, 4; see Route 45). The latter line has also a small station in the *Biltstraat* (Pl. D, 1).

Hotels. *Hôtel des Pays-Bas (Pl. a; C, 2), in the Janskerkhof, R., L., & A. 1¾-3, B. ¾, D. 2, omn. ¼ fl.; Hôtel de l'Europe (Pl. c; B, 2), and Bellevue (Pl. d; B, 2), both on the Vreeburg; *Vieux Château d'Anvers (Pl. b; B, 2), Oude Gracht, R., L., & A. 1½-1¾, B. ¾, D. 2, omn. ½ fl.; De Liggende Os, in the Vreeburg (Pl. A, B, 2), an old Dutch house, R., B., & A. 2, D. at 4 p.m. 2½ fl.; Hôtel de la Station (Pl. e; A, 2), opposite the Rhine Station, with restaurant and café, R. & B. 2¼, D. 2 fl.; Hôtel Ballangée, Biltstraat, R., L., A., & B. 2, déj. 1, D. 2½ fl.

Restaurants. *Haagsche Koffyhuis*, on the Vreeburg (Pl. A, B, 2); *Riche*, Oude Gracht 63 (Pl. C, 3); *Wiener Café*, Oude Gracht C 30 (Pl. B, 2); *Lotz*, Oudkerkhof 84, near the town-hall. — *Tivoli*, in the Singel (Pl. D, 2), with a garden, popular entertainments.

Cabs. From the stations into the town 1-2 pers. 60, 3 pers. 70, 4 pers. 80 c.; per hr. for 1-4 pers. 1 fl., each additional ¼ hr. 25 c.

Tramways. 1. From the station of the Rhynspoorweg through the town to the Oosterspoorweg Station (station *Maliebaan*), every 6 min. (fare 5-10 c.). — 2. Steam-tramway from the Rhynspoorweg Station to *Zeist* (p. 356), every ½ hr. in summer, on Sun. every 20 min. (fare 35 c.). — 3. Steam-tramway to *Vreeswyk* (p. 361) about once an hr. in 50 min.

Post Office, at the back of the cathedral. — **Telegraph Offices**, in the Westerstraat (Pl. 25; A, 3) and in the Paushuizen (p. 364).

Utrecht ('*Oude Trecht*', old ford), the capital of the Dutch province of that name, with 85,300 inhab. (⅓ Rom. Cath.), the *Trajectum ad Rhenum* (ford of the Rhine) of the Romans, subsequently called *Wiltaburg* by the Frisians and Franks, is one of the most ancient towns in the Netherlands.

Dagobert, the first king of the E. Franks, founded the first church at Utrecht, then occupied by Frisians, whose bishop was St. Willebrordus. St. Boniface, a monk from Exeter, who afterwards became archbishop of Mayence, once taught here. The archbishops of Utrecht were among the most powerful of mediæval prelates, and the town was celebrated at an early period for the beauty of its churches. It first belonged to Lorraine, and then to the German Empire, and was frequently the residence of the emperors. The Emp. Conrad II. died here in 1039, and the Emp. Henry V., the last of the powerful Salic line, in 1125, and both were interred in the cathedral of Spires. The Emp. Charles V. erected the *Vreeburg* here after 1519 in order to keep the citizens in check, but it was destroyed in 1577 on the outbreak of the War of Independence. The site of the castle, at the entrance to the town from the station, still retains the name. *Adrian Floriszoon Boeyens*, the tutor of Charles V., one of the most pious and learned men of his age, afterwards Pope Adrian VI., was born at Utrecht in 1459. In 1579 the Union of the seven provinces of Holland, Zeeland, Utrecht, Guelders, Over-Yssel, Friesland, and Groningen, whereby the independence of the Netherlands was established, was concluded in the Hall of the Academy of Utrecht under the presidency of Count John of Nassau, brother of William the Silent. The States General were in the habit of assembling here from that date down to 1593, when the seat of government was transferred to the Hague. In 1672 Louis XIV. levied a heavy contribution upon the citizens. The celebrated Peace of Utrecht, which terminated the Spanish War of Succession, was concluded here on 11th April, 1713.

At Utrecht the Rhine divides into two branches, one of which, named the '*Old Rhine*', falls into the North Sea near Katwyk (p. 285), while the other, called the *Vecht*, empties itself into the Zuider-

Geograph. Anstalt v. 1 : 15000 Meter Wagner & Debes Leipzig

zee near Muiden (p. 337). The town is intersected by two canals, the Oude and Nieuwe Gracht, which flow far below the level of the adjoining houses. Some of the rooms and vaults below the wharfs are occupied as dwellings. Picturesque street-vistas.

The ***Cathedral** (Pl. 1; C, 3), a spacious cruciform edifice in the Gothic style, dedicated to St. Martin, was erected in 1254-67 by Bishop Vianden on the site of the original church, which was founded by St. Willebrordus, Bishop of Utrecht, about 720, and completed by Bishop Adelbold in 1015. In consequence of a violent hurricane on 1st Aug., 1674, the nave fell in, and as it was never re-erected, a wide interval has been left between the choir, with the transept, and the W. tower. When complete it was one of the finest and largest churches in Holland (comp. p. xxxvii).

The Interior (the sacristan lives at the N.E. corner of the church; 25 c.), which is 115 ft. in height, and 30 ft. in width, is disfigured by pews, so that the impression produced by this venerable Gothic relic with its eighteen slender columns is almost entirely destroyed. The monument of *Admiral van Gent*, who fell in 1672 at the naval battle of Soulsbai, was executed in black and white marble by *Rombout Verhulst* in 1676. The monuments of Bishops *Guy of Hainault* (d. 1317), *Jan van Arkel* (d. 1378), and *George van Egmont* (d. 1549) are also interesting. The extensive vaults beneath the choir contain the hearts of the German Emperors Conrad II. and Henry V., who died at Utrecht.

The fine Gothic **Cloisters* adjoining the choir on the S., recently restored by Cuypers, connect the Cathedral with the University. In the space between the tower and choir a bronze statue of *Count John of Nassau* (see p. 362), by Strackée, was erected in 1883.

The **Cathedral Tower**, formerly 364 ft. in height, now 338 ft. only, erected in 1321-82, having been begun by the architect *Jan ten Doem* of Hainault, rests on a handsome vaulted passage 36 ft. in height. It is square in form, with a double superstructure, of which the upper is octagonal and open. The chimes consist of 42 bells, one of which, the St. Salvator, adorned with an image of the Saviour, was cast in the 15th cent. and weighs 8½ tons. A flight of 120 steps ascends to the dwelling of the sacristan (where the tariff for the ascent is exhibited: 1-2 pers. 25 c.; for a larger party, 10 c. each), 200 more to the gallery, and 138 thence to the platform. The view embraces almost the whole of Holland, and part of Guelders and N. Brabant.

The **University** (Pl. 10; C, 3), adjoining the cathedral, with which it is connected by the above-named cloisters, was founded in 1636, and has long enjoyed a high reputation (36 professors and ca. 600 students). The *Aula*, in the Gothic style, originally the chapter-house of the cathedral, was restored in 1879 from ancient plans. The Senate Room contains portraits of professors, including two ascribed to *Frans Hals* and *Rembrandt*. The chief academical institutions in this building are the *Museum of Natural History*, with preparations in wax by Dr. Koning, and the *Physical* and *Physiological Laboratories*.

The *St. Pieterskerk* (Pl. 5; D, 3), to the E. of the cathedral, originally a flat-roofed church, supported by columns, was founded in 1039, but has been frequently renewed; the curious old crypt with its columns is still preserved. The church is now used by a Walloon congregation.

The *St. Janskerk* (Pl. 4; C, 2), to the N. of the cathedral, in the Romanesque style (1050), with a late-Gothic choir of 1539, contains several monuments of little merit. Adjacent is the *Anatomical Institute* of the University (Pl. 12). — The *St. Jacobskerk* (Pl. 3; B, 1), founded in 1173 and restored in 1882, contains the monument of Pastor Huibert Duifhuis (d. 1581; below the organ).

The *University Library* (Pl. 11; C, D, 1, 2) occupies the palace built for King Louis Napoleon in 1807. It contains 110,000 vols. and 1500 MSS., including a psalter of the 9th cent., embellished with miniatures, and several others of great value. The reading-room is open from 11 to 4.

The *Paushuizen* (pope's house), on the Nieuwe Gracht, recalls by its name Pope Adrian VI. (p. 362), who built it in 1517 when Provost of St. Salvator. It now contains several public offices (Pl. 15), including a telegraph-office. On the gable is a fine statue of the Saviour (16th cent.), the head of which is modelled after a work of Michael Angelo in S. Maria sopra Minerva (Rome).

The ***Archiepiscopal Museum** (*Aartsbisschoppelyk Museum;* Pl. D, 3) affords an admirable illustration of all the branches of sacred art practised in the Netherlands. Admission daily, except Sun. and holidays, 10-5; 50 c.

The collection is arranged in a number of small rooms. The pictures are chiefly by unknown Dutch or Flemish masters of the 15-17th centuries. Room I. On the entrance-wall are works of the *Early Cologne School* and on the right are a few old paintings by *Sienese Masters*. By the window are some costly bindings for Gospels, of the 11-13th centuries. — Room II.: To the left, Embroidery for ecclesiastical vestments, 15-16th cent.; in the middle, old printed Bibles; by the exit, two portraits attributed to *Jan van Schooreel*. — Room III.: Embroideries of the 15-16th cent.; opposite the windows, Four pilgrims in the crypt of the church at Bethlehem, a large picture of the 16th cent.; in the glass-cases are chalices, ciboria, and other ecclesiastical vessels; Byzantine Madonna of the 11th cent. and other carvings in ivory. — Room IV. Sculptures. Christ blessing little children, a painting by *Werner van den Valckert* (1620). — We now ascend to the upper floor. Room V. Ecclesiastical vestments, brocades from Ghent and Utrecht, and other textile fabrics of the 13-16th centuries. — Room VI. French, Dutch, and Venetian lace.

The Roman Catholic *Church of St. Catharine*, in the adjoining Katherinsteeg (Pl. C, D, 4), a late-Gothic building of 1524, was restored in 1880 from plans by Van Brink. The interior has been decorated with polychrome ornamentation, and contains a screen by Mengelberg of Utrecht.

The **Museum Kunstliefde**, a small picture-gallery in the upper floor of the building of Arts and Sciences (Pl. 14; B, 3), contains a number of works by the early Utrecht masters, the chief of whom was *Jan van Scorel, Schoorl*, or *Schooreel* (1495-1562), one of the

first Dutch painters who visited Italy. Exhibitions of modern paintings are sometimes held here, during which the ancient works are inaccessible. Admission daily, 25 c.; Sun. and holidays 1-4, free. The catalogue, by De Vries and Bredius, contains facsimiles of the signatures and coats-of-arms (1½ fl.).

Principal pictures: *63-67. *Jan van Schooreel*, Portraits (p. xliv) of 38 citizens and ecclesiastics of Utrecht who made a pilgrimage together to Jerusalem (full of individuality; 1525); *68. *Schooreel*. Virgin and Child, altar-piece from the chapel of the Holy Cross Hospital; *Joachim Wittewaal*, Vegetable-seller; 53. *Paul Moreelse* (pupil of Mierevelt, p. 257), Portrait of a woman; 31. *Hendrik Goltzius*. Ecce Homo; 61 bis. *Roelandt Savery*, Flowers; 22. *J. C. Drooch Sloot*. View of the goose-market and town-hall of Utrecht at the beginning of the 17th cent.; 3. *Abr. Bloemaert*, Adoration of the Magi; 50. *G. A. G. F. Mollinger*, Landscape; *Unknown Artist*, Portrait of a gentleman of the 16th cent.; *J. van Haensbergen*, Portrait of a child; **Thos. de Keyser*, Portrait of a woman with two children; *G. Honthorst*, Death of Seneca, St. Peter; *Barth. van der Helst*, Holy Family, one of the few pictures of this artist other than portraits; *Ferd. Bol*, Lady in a hunting-dress; *Wappers*, Burgomaster van der Werff at the siege of Leyden (p. 280).

The **Stadhuis** (Pl. 24; C, 2), built in 1830, also contains a small collection of pictures and other objects of art *(Museum van Oudheden)*, which is arranged on the upper floor, and is open daily, except Sundays and holidays, from 10 to 4; admission 10 c., Wed. free. Catalogue 1 fl. 75 c. The museum is to be removed in 1891 to a new building near the new public park (p. 366).

Room I. By the entrance, two richly-ornamented capitals of the 11th cent.; to the left, 75. Painted alto-relief, with a representation of John the Baptist, 11th cent.; *147. Alto-relief with the Madonna, St. James, and the donor, 15th cent., all from Utrecht churches. — *Room II.* (to the right). In the middle, under glass, Model of the cathedral; farther on, No. 290, carved table on which the Treaty of Utrecht (1713) is said to have been signed; No. 423. Portrait of Emperor Henry IV. — *Room III.* Reliefs with saints, from chimney-pieces of the 15th cent. (117. St. Martin dividing his cloak, 116. Four saints); 145. Recumbent sepulchral figure of a knight, 14th cent.; carved wooden brackets of the 15th cent. — *Room IV.* Upper part of a gable in the Renaissance style, with a statue of Charles V. (16th cent., badly restored); between the windows, *Friezes from chimney-pieces, with subjects after Raphael. — *Room V.* contains Roman and Germanic antiquities, including terracotta and bronze figures, prehistoric weapons, ivory carvings, coins and medals, and inscriptions. — *Room VI.* Instruments of torture (17th cent.). Large stoneware jug, adorned with the Graces and fine Renaissance ornamentation, executed by Jan Eemensz of Cologne in 1578; French holster-pistol, with rich copper Renaissance ornamentation; model of a Dutch citizen's house of the latter half of the 17th cent., with richly-carved furniture, miniature portraits by Moucheron and others, ivory carvings, and a silver stove; collection of dies for seals and coins. — *Room VII.* contains several drawings of the cathedral (before and after the fall of the nave) and other Utrecht churches, by P. Saenredam, H. Saftleven, J. Domer, and other 17th cent. artists; copy of *Schooreel's* portrait of Pope Adrian VI. (p. 362); and mediæval coins from 1027 downwards, arranged in chronological order. — *Room VIII.* Drawings and views of Utrecht in the 17-18th cent.; model of a lock near Utrecht.

The **Mint** (*'S Ryks Munt;* Pl. 22), where the money current in Holland and its E. Indian colonies is coined, contains Dutch coins and medals, dies, etc., both ancient and modern.

The *Museum van Kunstnyverheid*, in the Wittevrouwenbrug

(Pl. D, 1), founded in 1884, contains art-industrial collections, and is open daily, 1-4 (25 c., Sun. free).

The *Flesher's Hall* (Pl. C, 2), of 1637, in the Voorstraat, and various timber houses in the neighbourhood and in the *Neude* (Pl. B, C, 2), are architecturally interesting.

On the E. side of the town is the famous **Maliebaan,** a triple avenue of lime-trees, more than $^1/_2$ M. in length, which was spared by the express command of Louis XIV. at a period when no respect was paid by his armies to public or private property. It is approached by the Maliebrug (Pl. D, 4), and then by a path to the left, leading towards the N.E., and is flanked by handsome houses. At the N.E. end of the Maliebaan is the *Hooge Land*, a new public park, near which is the new museum (comp. p. 365). — The *Ramparts* have been converted into pleasant promenades, everywhere bounded by flowing water.

Environs. The country for many miles around Utrecht is attractive, being studded with numerous mansions, parks, and gardens, and fertilised by the ramifications of the Rhine and a number of canals. The finest of these seats is the château of *Soestdyk*, 12 M. to the N. of Utrecht, near the railway-station of Baarn (p. 346), presented by the States General in 1816 to the Prince of Orange (afterwards King William II., d. 1849), in recognition of his bravery at the Battle of Waterloo, which is commemorated by a handsome monument in the avenue. It now belongs to the present queen. The wood is open to the public. — Another excursion may be taken by *Zeist* (p. 356) and *Driebergen* to (9 M.) *Doorn* (tramway), or to *Amersfoort* (p. 347), *Hilversum* (p. 346), etc.

Utrecht is the principal seat of the Jansenists, a sect of Roman Catholics who call themselves the *Church of Utrecht*, and who now exist almost exclusively in Holland. The founder of the sect was *Bishop Jansenius* of Ypres (d. 1638; p. 28), whose five theses on the necessity of divine grace in accordance with the tenets of St. Augustine (published posthumously in a book termed '*Augustinus*') were condemned by a bull of Alexander VII. in 1656, at the instigation of the Jesuits, as heretical. The adherents of the bishop refused to recognise this bull, thus *de facto* separating themselves from the Church of Rome. The sect was formerly not uncommon in France and Brabant, but was suppressed in the former country by a bull of Clement XI. in 1713, termed '*Unigenitus*', to which the French government gave effect. The Dutch branch of the sect, however, continued to adhere to their peculiar doctrines. After various disputes with the court of Rome, a provincial synod was held at Utrecht in 1763 with a view to effect a compromise.

According to the resolutions of that assembly the 'Old Roman Catholics' (*Roomsche Katholyken der oude Klerezy*), as the Jansenists style themselves, do not desire to renounce their allegiance to the Pope and the Church of Rome. But (1) they reject the constitution of Alexander VII. of 1656, on the ground that the five theses which it condemns are not truly to be found in the writings of Jansenius as alleged. (2) They repudiate the bull '*Unigenitus*', and appeal from it to a general Council, and they adhere to the Augustine doctrine and its strict code of morality. (3) They insist on the right of chapters of cathedrals to elect their own bishops, and the right of bishops to consecrate other bishops, without the confirmation of the Pope as required by Gregory VII.

The *Archiepiscopal See of Utrecht* comprises three parishes at Utrecht,

and sixteen in other towns and villages of Holland. To the *Episcopal Diocese of Haarlem* belong two parishes at Amsterdam, and six in other parts of Holland. A Jansenist community also exists at Nordstrand in Denmark. At *Amersfoort* (p. 347) there is a seminary connected with this church. In all there are 27 Jansenist communities with 5350 adherents.

51. From Arnhem to Cologne.

1. Railway of the Left Bank

(viâ Cleve and Crefeld).

90½ M. RAILWAY in 3¾-4½ hrs., crossing the Rhine at Elten (fares 7 fl. 65, 5 fl. 65, 3 fl. 85 c.). German frontier at Elten. Travellers entering Germany should observe that all new articles, and objects not required for personal use, are liable to duty; the examination, however, is generally lenient. — *Steamboat*, see p. 368.

Stations *Westervoort*, *Duiven*. 8½ M. *Zevenaar*, the frontier-station of Holland and junction of a line viâ *Deutichem* and *Ruurlo* to *Winterswyk* (p. 353). 13½ M. *Elten*, is the frontier-station of Prussia. The line crosses the Rhine by means of a floating bridge propelled by steam.

17½ M. **Cleve** (**Maywald*, on a height to the S.; **Badhôtel & Hôtel Styrum*, in the Thiergarten, on the W. side of the town, both with large gardens; **Robbers*, also in the Thiergarten; **Prinzenhof*, with a fine park; **Loock*, opposite the post-office; **Holtzem*, adjoining the Schloss; *Visitors' Tax* 5 m.), once the capital of a duchy of that name, with 10,100 inhab., is charmingly situated on three hills which form part of a wooded range, and is much frequented as a summer-residence by Dutch families. The **Stiftskirche*, an imposing brick edifice, contains several monuments of Counts and Dukes of Cleve (the finest that of Adolph VI, d. 1394), and one of Margaretha von Berg (d. 1425). In the market-place is the *Lohengrin Monument*, erected in 1882 to commemorate the legend of the Knight of the Swan, the scene of which is laid at Cleve. On the way to the Schloss rises a modern monument to John Sigismund, Elector of Brandenburg, who took possession of the Duchy of Cleve in 1609. On an abrupt and picturesque eminence in the middle of the town rises the old *Schloss* or *Schwanenburg* (the court of which contains a Roman altar found in the neighbourhood), with the **Schwanenthurm* ('swan's tower'), 184 ft. in height. The latter was erected by Adolph I. in 1439, on the site of an ancient tower supposed to have been built by Cæsar. The Schwanenthurm and the **Clever-Berg*, ½ M. distant, command the finest views on the *Lower Rhine*. To the S. the hills extend past the *Prinzenhof* (now a hotel and pension), as far as '*Berg und Thal*' (*Restaurant). Those to the W., called the *Thiergarten*, are laid out as a park, and extend along the high-road as far as Nymegen.

FROM CLEVE TO NYMEGEN, 17 M., railway in ¾-1 hr. (fares 2 m. 20, 1 m. 60, 1 m. 10 pf.). The intermediate stations are *Nütterden*; *Cranenburg*, the last in Prussia; *Groesbeek*, the seat of the Dutch custom-house. — *Nymegen*, see p. 370.

At (25 M.) *Goch* a line (on which no express trains run) diverges to Gennep, Beugen (p. 373), Uden, Veghel, and Boxtel (p. 375). 32 M. *Kevelaer* is a great resort of pilgrims. 37½ M. *Geldern*, once the capital of the Duchy of Guelders, has belonged to Prussia since 1713. Stations *Nieukerk*, *Aldekerk*, and (49½) *Kempen*, the birthplace of Thomas à Kempis (d. 1471). Thence to —

90½ M. **Cologne,** see R. 54.

2. Railway of the Right Bank

(viâ Emmerich and Düsseldorf).

100 M. Railway in 4½-6 hrs. (fares 7 fl. 15, 5 fl. 58, 4 fl. 20 c.). German frontier at Elten.

Stations *Westervoort*, *Duiven*, *Zevenaar* (the last in Holland), *Elten* (the first in Prussia).

19½ M. **Emmerich** *(Hôtel Royal; Hof von Holland; Hôtel Bahnhof)*, on the Rhine, is a clean, Dutch-looking town. At the upper end rises the Gothic tower of the church of *St. Aldegonde* (1283); at the lower end is the *Münster*, a church in the transitional style of the 11-12th cent., with an interesting crypt. Next stations *Empel* and *Wesel*, a strongly-fortified town at the influx of the *Lippe* into the Rhine. A branch-line diverges here to *Bocholt* and (24 M.) *Winterswyk* (p. 353).

57 M. **Oberhausen** *(Holländischer Hof; Rail. Restaurant)*, on the *Ruhr*, is the junction for Ruhrort (p. 369) and for the Cologne-Minden railway. This is one of the chief coal-districts in Prussia. 62 M. *Duisburg* is a thriving town of very ancient origin, with 47,600 inhabitants. 71 M. *Calcum* is the station for *Kaiserswerth*, a venerable town on the Rhine, 1½ M. to the W. (p. 369).

76 M. **Düsseldorf** (**Breidenbacher Hof; Europäischer Hof; Römischer Kaiser; Kölnischer Hof; Hôtel Thüngen*, etc.), with 115,200 inhab., formerly the capital of the Duchy of Berg, possesses a famous *School of Painting*, founded by Elector Palatine Charles Theodore in 1767, and revived in 1822. (Fuller information in *Baedeker's Rhine.*) — Beyond *Benrath* rises a royal château, erected in 1768 by Elector Charles Theodore. Beyond stat. *Langenfeld* the train crosses the *Wupper*, and then the *Dhün*. Last stations *Küppersteg* and *Mülheim*. The slow trains stop at *Deutz*, but the express crosses the Rhine to —

100 M. **Cologne** (see *Baedeker's Rhine*).

3. Steamboat Route.

Steamboat daily in summer, in 13-15 hrs. (pleasanter in the reverse direction). German frontier at Emmerich.

On our right, soon after leaving Arnhem, lies *Huissen*, a little below which the *Yssel*, one of the chief branches of the Rhine, diverges to the left to the Zuiderzee.

l. *Huis Loo*, or *Candia*, an old brick château, with three towers.

l. *Pannerden*, a village with a church with pointed spire, a windmill, and neat houses.

Near *Millingen* the most important of the numerous branches of the Rhine diverges to the W., and from this point down to its junction with the Maas takes the name of *Waal*.

l. *Lobith* is the last Dutch village, where the luggage of travellers descending the river is examined. On the opposite bank, at some distance from the river, is the *Schenkenschanz*, situated on another branch of the Rhine. It was formerly a strong fortress, and lay at the bifurcation of the Waal and Lower Rhine, whereas the river, having changed its course, now divides at Millingen. The stunted church-tower of the village of Schenkenschanz rises from amid the ruins. The Rhine was crossed near this point on 12th June, 1672, by Louis XIV. with Prince Condé, who was wounded here, and a large army, with a view to conquer Holland. The boldness of this 'Passage of the Rhine' is greatly extolled by Boileau in his elaborate lines written on the occasion, but owing to an unusual drought the river was nearly dried up, and the undertaking was probably attended with no serious difficulty.

The first indication of our approach to the mountainous and picturesque scenery of the Rhine is the range of wooded heights on the right, which form the watershed between the Rhine and Meuse, and on which *Cleve* (p. 367) is pleasantly situated, about 3 M. from the river. The first eminence on the bank of the river itself is the *Eltener Berg* with its ancient abbey (now suppressed), which rises on the left as Emmerich is approached. We are, however, still nearly 100 M. from the 'Seven Mountains', which rise at the beginning of the most picturesque part of the river.

l. **Emmerich,** see p. 368.

r. *Grieth.*

l. *Rees*, once strongly fortified.

r. *Xanten*, 2 M. from the Rhine, a town of very ancient origin, possesses a handsome Gothic church, with conspicuous spires.

l. **Wesel,** an important Prussian fortress (p. 368). On the same bank, higher up, rises the old castle of *Haus Wohnung.*

r. *Orsoy.*

l. **Ruhrort,** a town of 9200 inhab. at the mouth of the *Ruhr*, which here forms an extensive harbour, is a busy coal-trading and iron-manufacturing place.

r. *Homberg*, whence Aix-la-Chapelle may be reached in 3-4 hrs.

l. *Duisburg*, a busy town, situated 1½ M. from the river (p. 368).

r. *Uerdingen*, a manufacturing place.

l. *Kaiserswerth* ('emperor's island') was formerly an island and derived its name from the Emp. Frederick I. The brick walls and archways of the ancient castle of the Franks, which was considerably enlarged by Frederick, are still extant. In 1062 the Archbishop of Cologne carried off the young German king Henry IV. from this castle. The parish-church, dating from the 13th cent., contains the relics of St. Suitbertus, an Irishman, who first preached the Gospel in this district.

l. **Düsseldorf** (p. 368), where the river is crossed by a railway-bridge and a bridge-of-boats. Farther on, the tower of the handsome church of St. Quirinus at *Neuss*, erected in 1209, comes into view on the right.

r. *Grimlinghausen.*

r. *Worringen*, a small town, near which, on 4th June, 1288, John Duke of Brabant and Adolph Count of Berg defeated and took prisoner the Archbishop Siegfried of Cologne, a victory which added the fertile Duchy of Limburg to the dominions of Brabant.

l. *Mülheim*, a manufacturing place, at the lower end of which rises *Stammheim*, a château of Count Fürstenberg, with a Gothic chapel. The towers of Cologne and its dense mass of houses now become visible.

Cologne, see *Baedeker's Rhine.*

52. From Arnhem to Nymegen, 'S Hertogenbosch, and Tilburg.

51½ M. Railway (*Nederland. Staatsspoorweg*) in 1¾-2¾ hrs. (fares 4 fl. 20, 3 fl. 25 c., 2 fl.) — Between Arnhem and Nymegen a steamer plies twice daily in 2½ hrs.

Arnhem, see p. 357. The railway passes *Oosterbeek* (p. 357), crosses the Rhine, and runs to the S. through the *Betuwe* (p. 357). 5½ M. *Elst*; 7½ M. *Ressen-Bemmel*, the junction for the lines mentioned at p. 373. After passing *Lent* (p. 372), opposite Nymegen, the train crosses the river by an iron bridge of three arches.

10½ M. **Nymegen.** — Hotels. *Hôtel Place Royale, Ridderstraat, near the Valkhof; *Hôtel Ariens, Priemstraat, near the flying bridge across the Waal, a commercial house with moderate charges; Hôtel Roggia, Burgstraat. — Hof van Brabant, Koremmarkt; De Gouden Leeuw, Lange Hezelstraat, unpretending. — Omnibus from the station to the town, 20 c. — The *Hôtel Berg en Dal (p. 372), 3½ M. to the E. of Nymegen (omnibus at the station, 30 c.), is much frequented in summer, R., L., A., & B. from 2½ fl., déj. 60 c., pens. from 3½ fl.; good table-d'hôte (4 p.m., 2 fl.) and restaurant.

Cafés. *Hamersbug*, in the market-place; *Suisse*, Burgstraat, with a winter garden; *Duppen*, Valkhof; *Grand Café Neuf*, Platenmakerstraat. — The *Societeit Burgerlust* (p. 371) is generally open to strangers who make polite application.

Baths. In the Waal, near the flying bridge at Lent (p. 372). *Warm Baths* near the Kronenburg Park.

Tramway to *Beek* (p. 372) and to *Neerbosch*.

Steamboats to *Arnhem*, *Tiel*, and *Rotterdam*, once or twice daily.

Nymegen, almost invariably pronounced *Nimwegen*, with 31,800 inhab. (¾ Rom. Cath.), the *Castellum Noviomagum* of Caesar, occupies a site on an amphitheatre of seven hills, rising from the left bank of the *Waal*. In the Carlovingian epoch it was frequently the residence of the emperors; subsequently it became a free imperial town and a member of the Hanseatic League, and in 1579 it joined the Union of Utrecht (p. 362). It was captured by the Spaniards in 1585, and was retaken by Maurice of Orange in 1591. The French under Turenne occupied the town in 1672, but evacuated it at the peace of Nymegen.

In 1877-84 the old fortifications encircling the town were converted into a broad promenade. To the W., near the station, lies the *Kronenburg Park*, prettily laid out with rockeries and a waterfall, and containing one of the sixteen towers that strengthened the old town-walls.

Almost in the centre of the town rises the *Groote Kerk* or *Church of St. Stephen*, a Gothic edifice, begun in 1272 and substantially completed in the 14th and 15th cent., though there are a few modern additions. The barrel vaulting of the nave, supported by 35 slender pillars, replaces a former and more strictly Gothic pointed vaulting. The choir contains the *Monument of Catherine of Bourbon* (d. 1469), wife of Adolphus, Duke of Guelders, with a 'brass' bearing the figure of the duchess. Below are representations of the Apostles and sixteen coats-of-arms of the House of Bourbon.

The organ is a fine instrument (public performance every Tuesday in summer, 2-3 p.m.). The tower, which had suffered seriously from fire and bombardment, was renewed in 1593 in the Renaissance style of the day; the top commands a fine view (key kept by the castellan). On the old *Grammar School* (1544; now a conservatoire of music), near the churchyard, are some mutilated sculptures.

Through the *Kerkboog* we descend hence to the E. to the *Groote Markt*, with the old *Weigh House* and *Flesher's Hall*, conjectured to have been built in 1612 by H. de Keyser and renewed in 1885. The building, which is detached on three sides, is now the telegraph office. — Farther on, in the Korte Burgstraat, stands the —

*Stadhuis, erected in the Renaissance style in 1554, and judiciously restored, with statues of German monarchs on the façade.

The Vestibule contains raised seats adorned with carving (by *Guert van Dulcken*), on which the magistrates formerly sat in criminal cases. The *Vordure* of the Dutch town-halls were formerly used as the seat of municipal tribunals ('*Vierschaare*'). — The Interior possesses a few pictures, among which are the old château of Valkhof (see below) by *Jan von Goyen*, and portraits of the ambassadors who here signed in 1678 the Peace of Nymegen between Louis XIV., the States General, and Spain. The 'Riddle of Nymegen' is a picture representing a complicated relationship of the year 1609. Several of the rooms are hung with old tapestry.

The town-hall also contains an interesting **Museum** (open daily; fee). In the first room are mediæval and modern objects, among which are the silver-mounted drinking-horn of the Skippers' Guild; a *Nautilus Cup (No. 131) of 1589 in silver repoussé work, 1 ft. high; missals of the Bakers' Guild; a wooden tun, used for the public punishment of adulterers; the sword with which Counts Egmont and Hoorn are alleged to have been executed (p. 105); coins of Nymegen; and ancient MSS. and documents. The second room contains prehistoric, Germanic, and Roman antiquities, all discovered in the vicinity of Nymegen, and most of them during the recent levelling of the fortifications. Among them are numerous coins and a sarcophagus constructed of 52 tiles bearing the stamp of the tenth legion.

The Burgstraat continues in an easterly direction, and then turns slightly towards the left, passing a *Monument* (with a statue of Victory after Rauch) erected to commemorate the construction of the railway from Nymegen to Cleve (1865), and the *Societeit Burgerlust* (p. 370). It ends at the shady pleasure-grounds of the Valkhof, laid out on an eminence above the Waal. Here are the scanty ruins of a large Romanesque palace of the Carlovingian emperors, to which Eginhard, the biographer of Charlemagne, assigns an equal rank with the celebrated palace at Ingelheim. It was destroyed by the French in 1796. The memory of the Great Emperor endures to this day among the people; the curfew which sounds between 8.30 and 9 p.m. is known as 'Keizer Karel's Klock', and the finest square in the new quarter of the town is named 'Keizer Karel's Plein'. Of the palace-church only a fragment of the choir is extant. An interesting and well-preserved relic is the sixteen-sided Gothic *Baptistery*, consecrated by Pope Leo III. in 799, but re-erected in the 12th century (key kept by the custodian of the Valkhof grounds). The legend of the Knight of the Swan is related of Nymegen as well as of Cleve (comp. p. 367).

At the E. end of the old town, near the Valkhof, rises the **Belvedere*, a lofty building resembling a tower (now a café, 10 c. charged for the ascent). The present building was erected by the town in 1646, on the foundations of one of the towers of the fortifications. The platform commands an extensive and pleasing prospect, embracing Cleve, Arnhem, the heights of Elten, the fertile fields and rich pastures of the Betuwe, and the Waal, Rhine, Maas, and Yssel. To the S.E. of the Belvedere lies the *Hünnerpark*.

The best view of Nymegen is obtained from *Lent*, a village on the right bank of the Waal, connected with the town by means of a flying bridge. A bastion, known as the *Knodsenburg*, was built here in 1590 by Prince Maurice of Orange.

The well-wooded and undulating environs of Nymegen rival in beauty the neighbouring Arnhem and Cleve. At the finest point, about 3½ M. from the town, is situated the **Hotel Berg en Dal* (p. 370), commanding one of the loveliest prospects on the lower Rhine. To reach the hotel we may follow either the direct road, or the way to the S. through the *Meerwyk* (2 hrs.), or the way to the N. by *Ubbergen* and *Beek* (1½ hr.). The second of these routes may be recommended for going; and the last (tramway) for returning. The walk to the *Duivelsberg* on the *Wyler Meer* (20 min.) is also picturesque.

Beyond Nymegen the railway to S'Hertogenbosch passes (16½ M.) *Wychen*, with an old château, now the property of Baron Osy of Antwerp, and crosses the *Maas*. 21 M. *Ravenstein*; 23½ M. *Berchem*; 26 M. *Oss*, the chief place for the manufacture of artificial butter, which is mostly exported to England; 29 M. *Nuland-Geffen*; 34 M. *Rosmalen*. — 37¾ M. *'SHertogenbosch*, see p. 360. The last stations are *Vught* (p. 360), *Helvoirt*, and *Udenhout*.

51½ M. *Tilburg*, see p. 375.

53. From Maastricht to Nymegen and Dordrecht.

144½ M. Railway (*Holland. Staatsspoorweg*) to Nymegen, 79½ M., in 2¾-4 hrs. (fares 6 fl. 25, 5 fl. 25, 3 fl. 25 c.); from Nymegen to Dordrecht, 65 M., in 2½ hrs. (fares 3 fl. 85, 3 fl. 20, 1 fl. 95 c.).

Maastricht, see p. 219. — The railway follows the general course of the Maas, but at some distance from the stream. 3¾ M. *Bunde*; 8 M. *Beek-Elsloo*; 13 M. *Sittard* (Hôtel Hähnen), a small manufacturing town (5100 inhab.) with a handsome 13th cent. parish church. From (16¾ M.) *Susteren* a diligence plies daily to the little town of (4 M.) *Maaseyck* (p. 176), on the other side of the Maas. — 20 M. *Echt*; 23½ M. *Maasbracht-Linne*.

28 M. **Roermond** (*Lion d'Or; Munster Hotel; Dahmen-Wakkers*), a small town with 10,000 inhab., at the confluence of the *Roer* and the Meuse, possessing considerable cloth-factories. The Romanesque *Minster*, formerly the church of a Cistercian nunnery, consecrated in 1224, has recently been restored and elaborately de-

corated. Behind is one of the old towers of the fortifications. *St. Christopher's* is adorned with paintings. A picturesque avenue leads to the S. to the (1 M.) *Redempdorist Chapel.* — Roermond is the junction for the München-Gladbach and Antwerp railway (R. 18). — 31 M. *Swalmen;* 34¾ M. *Reuver;* 37 M. *Belfeld;* 39 M. *Tegelen.*

41 M. **Venlo** *(Van Wessem; Hotel Huengens; Hoogste Kaar)*, a town with 9000 inhab., lies on the right bank of the Maas, and is connected by a bridge with the opposite village of *Blerick.* It was formerly strongly fortified and sustained numerous sieges. but the works were razed in 1868. The *Stadhuis* in the market-place, a highly picturesque erection of 1595, contains a few interesting paintings by the artist-antiquary Hubert Goltzius, who spent his youth in the town. In the church is some carving by an artist of the 17th cent., signing himself 'G. S'. Venlo is the junction of railways to München-Gladbach (p. 177), to Wesel (Paris and Hamburg line), and to Boxtel-Rotterdam (R. 54). — Tramway vià Tegelen (see above) to *Steyl.*

Steamboat on the Maas from Venlo to Rotterdam, 4 times a week; See the Officieele Reisgids.

The train crosses the Maas. At *Blerick* (p. 374) the line to Rotterdam diverges to the left.

47 M. *Grubbenvorst-Klooster;* 48 M. *Grubbenvorst-Lottum;* 51 M. *Meerlo-Tienray;* 55 M. *Venray;* 59½ M. *Vierlingsbeek;* 64 M. *Boxmeer*, with an old castle and town-hall; 67½ M. *Beugen*, the junction for Boxtel and Wesel (p. 368); 70¾ M. *Cuyk.* Near (74 M.) *Mook*, on the heath of the same name, the Princes Louis and Henry of Orange, brothers of William the Silent, were defeated and slain by the Spaniards, on March 15th, 1574.

79½ M. **Nymegen**, see p. 370.

From Nymegen we follow the Arnhem line to *Ressen-Bemmel* and (5 M.) *Elst* (p. 370), where we join the line coming from (5½ M.) Arnhem vià *Oosterbeek.* The train then traverses the *Betuwe* (p. 357) towards the W. Stations *Valburg*, *Zetten-Andelst*, *Hemmen-Dodewaard*, (15 M.) *Kesteren.* Our line then runs to the W. past *Echteld.*

From Kesteren to Amersfoort. 19½ M., railway in ¾ hr. This line diverges to the right from that to Dordrecht and crosses the Rhine at *Rhenen*, which possesses a Gothic church and a graceful tower built in 1492-1531. 7 M. *Veenendaal*, the junction of the Arnhem-Utrecht line (p. 357). Beyond *Woudenberg-Scherpenzeel* we reach (19½ M.) *Amersfoort* (p. 347).

25 M. **Tiel** *(Meyer; Gorbelyn)*, a town with 9000 inhab., on the right bank of the Waal, received its municipal liberties from Otho I. in 972, when it was already a commercial place of some importance. In 1582 it was unsuccessfully besieged by the Spaniards, but it was taken by Turenne in 1672.

30 M. *Wadenoyen*, prettily situated; 34½ M. *Geldermalsen*, on the *Linge*, the junction of the Boxtel and Utrecht line (p. 361). Then, *Beesd*, *Leerdam*, and *Arkel.*

50½ M. **Gorinchem** or *Gorcum (Hôtel des Pays-Bas)*, a busy town with 9700 inhab., was one of the first places which the 'Water

Gueux', or those insurgents who aided their compatriots by sea, took from the Spaniards in 1572. It is situated at the point where the Linge flows into the *Merwede*, the name given for a short distance to the river formed by the union of the Waal and the Maas (2 M. to the W.), which afterwards resumes the name of Maas. On the side of the town next the sea stand some elegant fortified gateways of the 17th century.

A visit to Gorinchem and to *Woudrichem* or *Worcum* (steamboat every 2 hrs.) is full of interest for those who are interested in early Dutch brick buildings with mosaic decorations; for landscape painters; and also for salmon-fishers. — A little above Woudrichem is the *Castle of Loevenstein*. In 1619 *Hogerbeets* and *Hugo Grotius (De Groot)*, the pensionaries or chief senators of Leyden and Rotterdam, were condemned as Arminians (p. 378) to be imprisoned for life in this castle. The latter, however, with the aid of his wife, effected his escape in a bookchest the following year.

About 4 M. below Gorinchem, on the left bank, begins the *Biesbosch* (literally 'reed-forest'), a vast district, consisting of upwards of 100 islands, more than 40 square miles in area, formed by a destructive inundation in 1421. No fewer than 72 market towns and villages were destroyed by the floods and upwards of 100,000 persons perished. The Biesbosch is intersected by the broad artificial channel of the *Nieuwe Merwede*.

The next station is *Hardinxveld-Giessendam*. At *Sliedrecht* the railway crosses the Merwede. — 65 M. *Dordrecht*, see p. 376.

54. From Cologne to Rotterdam viâ Venlo.

158½ M. RAILWAY *(Rhenish)* to *Venlo* (60½ M.) in 3-4 hrs. (fares 6 marks 60, 4 m. 90, 3 m. 25 pf.); *Dutch Railway* thence to Rotterdam (98 M.) in 5-6 hrs. (fares 8 fl. 10, 6 fl. 45, 4 fl. 5 c.). Through-tickets 20 marks 50, 16 m., 10 m. 25 pf. — *Stations at Rotterdam*, see p. 229.

Cologne, see *Baedeker's Rhine*. The train traverses the flat left bank of the Rhine. Stations *Nippes*, *Longerich*, *Worringen* (p. 369), *Dormagen*, *Norf*, and (22½ M.) **Neuss**, the junction of the Gladbach and Düsseldorf line, one of the most ancient towns in Germany (comp. p. 369). 28 M. *Osterath*. From (32½ M.) *Oppum* a branch-line diverges to Essen and Dortmund.

33 M. **Crefeld** *(Wilder Mann; Beltz)*, a town with 102,000 inhab., and the junction of several railways, possesses extensive silk and velvet manufactories (see *Baedeker's Rhine*). At (40 M.) *Kempen* (p. 368) the line diverges from that to Cleve and Zevenaar (R. 51). Stations *Grefrath*, *Lobberich*, *Kaldenkirchen* (the last place in Prussia).

60½ M. **Venlo** (p. 373), the seat of the Dutch custom-house authorities, and junction of the lines from Viersen (Neuss and Düsseldorf), Maastricht-Nymegen (R. 53), and Cologne, and also of the line from Paris to Hamburg (viâ Wesel). — The Rotterdam line crosses the Maas, diverges from the Nymegen line at *Blerick* (p. 373), and traverses the morass of *De Peel* (25 M. long, 6 M. wide), which yields excellent peat. 68 M. *Horst-Sevenum*; 74½ M. *Helenaveen*; 79 M. *Deurne*. — 84½ M. **Helmond**, a town with 7000 inhab. on the *Zuid-Willems-Kanaal*, which the railway crosses. — 90 M. *Nuenen-Tongelre*.

92½ M. **Eindhoven** *(Hof van Holland)*, a small manufacturing town, the junction of the Hasselt and Utrecht line (p. 360), which the present route now follows. Tramway to Geldrop. 99 M. *Best*.

105 M. **Boxtel** *(Rail. Restaurant)*, situated at the influx of the *Beerze* into the *Dommel*, junction for the line from Goch, mentioned at p. 368. The Utrecht line continues towards the N. (p. 360), while our line turns to the W., and farther on crosses the *Nieuwe Ley*, another tributary of the Dommel.

110½ M. *Oisterwyk*. — 116 M. **Tilburg** *(De Gouden Zwaan; Hôtel Brox*, R., L., & A. 1¼-1½, B. ½, D. 1¼, omn. ¼ fl.; *Hôtel-Restaur. de la Station)*, a woollen-manufacturing town of 33,200 inhab., with a new Gothic church. Tilburg is the junction of the Hertogenbosch and Nymegen line mentioned at p. 372. A branch-line also diverges here to (19 M.) *Turnhout* (p. 135), and a steam-tramway to *Waalwyk* and *Capelle*. — 123 M. *Gilze-Ryen*.

128½ M. **Breda.** — **Hotels.** *De Kroon, De Zwaan, both in the Boschstraat, the principal street: Oude Prins, near the cathedral and the market-place. — **Café-Restaurants.** *Hof van Holland*, near the Protestant church; *Railway Restaurant*.

Breda, a fortified town with 17,200 inhab., lies on the *Merk* and the *Aa*, by means of which rivers the whole surrounding country can be laid under water. The Protestant Church *(Hervormde Kerk)* near the market-place, a Gothic edifice dating from 1290 (present choir consecrated in 1410), with a handsome tower recently restored, contains an imposing Renaissance *Monument to Count Engelbert II. of Nassau, the general and favourite of Emp. Charles V., and his wife Maria of Baden, by *Thomas Vincenz* of Bologna, who, though a pupil of Raphael, followed Michael Angelo's style. The figures, sculptured in Italian alabaster, repose on a sarcophagus, while four half-kneeling statues, representing Cæsar, Regulus, Hannibal, and Philip of Macedon, bear on their shoulders a slab on which is placed the admirably-executed armour of the count. [This monument was the model for that of Sir Francis Vere in Westminster Abbey.] Many of the other monuments are also interesting, particularly those of Count Borgnival (d. 1536) and Dirck van Assendelft (d. 1553; the latter much defaced by the iconoclasts). The choir contains some good wood-carving, representing monks in comical attitudes, intended as a satire on the clergy; a Renaissance font in copper; and the fine brass of Willem van Gaellen (Galen; executed after 1539). — The old castle, begun after 1536 under Hendrik and Reinier of Nassau (d. 1544) by Thomas of Bologna (see above), was completed under William of Orange, King of England, by Jacob Romans in 1696. It has, however, been completely altered in converting it into a military school. No trace is now left of the former magnificence of this castle, in which William of Orange and Counts Egmont and Horn conducted the preliminaries for the Compromise of the Dutch Nobles in 1566 (comp. p. 92). — The park in front of the castle, formerly called Hof van Valkenberg, also

dates from the 15th century. — From Breda to *Roosendaal* and *Flushing*, see R. 35.

From Breda a STEAM TRAMWAY runs in 3/4 hr. to *Oosterhout*, where it branches on the one side to (50 min.) *Dongen*, a small town with 4300 inhab., and on the other to (1/2 hr.) *Geertruidenberg*, a fortified place in the Biesbosch (p. 374), with 1900 inhab., who occupy themselves in fishing, trade, and manufacturing.

Near (135 1/2 M.) *Langeweg* the line crosses the *Dintel*, passes (138 M.) *Lage-Zwaluwe*, the junction for the line to Antwerp (p. 172), and reaches the **Bridge over the Hollandsch Diep**, an arm of the sea which was formed in 1421 (comp. p. 374). This vast structure was begun in May 1868, and completed in November 1871.

The breadth of the bay at this point is 1 5/8 M., but by means of stone piers projecting into the water has been reduced to 7/8 M. This channel is crossed by fourteen iron arches with a span of 110 yds. each, and 15 ft. above the level of the highest tide, while on the S. side are two swing-bridges for the passage of large vessels. Upwards of 1170 tons of iron and steel were used in the structure. The foundations of the thirteen stone buttresses which support the bridge, each 50 ft. long and 10 ft. wide, were laid on the pneumatic system; the foundation of the three next the S. bank is 50-60 ft. below low-water mark. The cost of the bridge amounted to 5,709,000 florins (about 475,000*l.*), being very much less than had been anticipated. Fine view over the expanse of water.

At the N. end of the bridge lies (139 1/2 M.) *Willemsdorp*.

148 M. **Dordrecht.** — **Hotels.** HÔTEL BELLEVUE, near the steamboat pier, R., L., & A. 1 3/4-3 1/2, B. 3/4, déj. 1, D. 2 fl.; AUX ARMES DE HOLLANDE or PENNOCK, just behind, in the Wynstraat; PONSEN, with restaurant, at the station, R., L., A., & B. 2-2 1/2, déj. 1 fl. 40 c., D. 1 3/4 fl.

Tramway from the station through the town to the *Merwe-Kade*, conveying luggage not over 66 lbs. in weight.

Dordrecht, usually called *Dort* by the Dutch, with 32,400 inhab., the oldest, and in the middle ages the most powerful and wealthy commercial city in Holland, was also separated from the mainland by the calamitous inundation of 1421 (p. 374). Its situation still renders it an important mercantile place. The harbour formed by the river, an arm of the Maas, here called *Merwede* (comp. p. 374), admits sea-going vessels of heavy tonnage to the very walls of the town. The timber-trade is also very extensive. The huge rafts floated down the Rhine from the forests of Germany are generally broken up here, and the wood is then sawn by the numerous windmills in the neighbourhood. Dordrecht possesses numerous quaint mediæval houses (Wynstraat, Voorstraat, etc.), full of interest for the student of architecture.

On leaving the station we follow the tramway, and, crossing a canal-bridge, reach the town in 5 min.; the principal street leads in 5 min. more to the small Vischbrug. Beyond this we may either turn to the left (Groenmarkt) towards the town-hall and the Groote Kerk, or to the right (Wyn-Straat) to the museum (p. 377).

The *Stadhuis*, erected in 1850 on the site of an older building, contains several pictures: Last Supper, by *Blocklandt* (d. 1583); Burning of the new church, with good portraits, painted in 1568 by *Doudyn*; Samson and Delilah, by *Honthorst* (d. 1662); the Synod

of Dordrecht, by *P. Weyts;* Siege of Dordrecht by John, Duke of Brabant, in 1418, and Siege of Dordrecht by the French in 1813, by *Schouman* and *Schotel.*

The Gothic *Groote Kerk* of the 14th cent., with choir of the 15th, with a lofty and conspicuous tower, rests in the interior on 56 pillars, and contains a handsome marble pulpit executed in 1756. The fine old carved choir-stalls, executed by *Jan Terween Aertsz* in the Renaissance style in 1538-40, are the most important work of the kind in Holland, but are unfortunately falling to decay. Among the interesting representations on the backs of the stalls is one (left side) of Charles V. entering Dordrecht in procession. A screen of brass (18th cent.) separates the choir from the nave. A simple monument has been erected here to Schotel the Elder (d. 1838), a painter of sea-pieces. Marble pulpit of 1756. Several valuable ecclesiastical vessels are preserved in the sacristy. The sacristan lives on the N. side of the church.

The Wynstraat, diverging to the right at the Vischbrug, leads past a small open space, which is embellished by a monument erected in 1862 to the eminent painter *Ary Scheffer* (1795-1858), a native of Dordrecht. The bronze statue was designed by Mezzera, who declined to accept any remuneration for this tribute to the memory of his friend. — To the right, farther on, stands the —

Museum (daily 9-4; adm. 10 c.; catalogue 25 c.), a gallery of pictures, chiefly by modern Dordrecht and other artists.

Among Dutch artists are Ten Kate (No. 49), Koekkoek (17), Schelfhout (20), Schotel (48), Springer (78), and Versteeg (69), L. de Koningh, Lebret, Israels (113), Vogel, Rochussen, etc. Foreign artists are represented by A. Achenbach (1, 2), Calame (40), Gudin (45), Alma Tadema (102), etc. Among the older masters may be mentioned F. Bol (128), A. Cuyp, A. de Gelder, Hoogstraaten, and Nic. Maes (11). — The whole of one of the principal walls of the saloon is devoted to *Ary Scheffer* (see above), being occupied by pictures (chiefly copies), drawings, and several works in plaster of Paris (recumbent figure of his mother). The only original paintings by Scheffer are: I. Christ on the Mount of Olives; VII. Portrait of S. W. Reynolds, the engraver; V. Reduced repetition of the Christus Consolator (p. 305), and IV. the artist's last unfinished work (Matt. V. 4). — We also notice a bust of the Grand Pensionary Jan de Witt, by A. Quellin (1665). — An adjoining room is devoted to Dordrecht antiquities, including a carved wooden chimney-piece border, with the Contest of the Giants, by J. Terween (see above).

The Wynstraat finally leads to the bank of the Maas, opposite the beginning of the arm known as 'the Noord'. On the Merwe-Kade, near the Hôtel Bellevue and almost entirely built up, is a brick gateway of 1618, with reliefs and a dome, by *H. de Keyser.* A picturesque glimpse of the canal is obtained from the little bridge behind the hotel.

Dordrecht occupies an important page in the history of Holland, and especially in that of the Protestant faith. In 1572 the first assembly of the independent states of Holland was held here, and resulted in the foundation of the Republic of the United Dutch Provinces. A century later William III., Prince of Orange, was appointed stadtholder, commander-in-chief, and admiral of Holland for life by the States at Dordrecht. In 1618 and 1619 the Dutch Protestant theologians assembled at

a great SYNOD at Dordrecht, with a view to effect a compromise between the adherents of the austere tenets of Calvin (*'Gomarists'*) and those of the milder doctrines of Zwingli (*'Arminians'*). In 1610 the latter had addressed a 'Remonstrance' (whence their name 'Remonstrants', which is still used by the States General), in defence of their doctrines. Differences of opinion existed between the two sects regarding the doctrine of divine grace. The Gomarists held that the greater part of the human race was excluded from grace, which the Arminians denied. Although these differences were now to be discussed, the Calvinists, who formed the great majority of the assembly, refused to give the Remonstrants a hearing, and unanimously condemned them. Deputies from England and Scotland, Germany and Switzerland, had been invited by the Calvinists to assist at the meeting, which lasted nearly seven months, and is said to have cost the States a million florins. The resolutions of the synod were long regarded as the law of the Dutch Reformed Church.

At the lower end of the town the Maas is crossed by a new iron bridge of four arches resting on six piers, and provided with two swing-bridges for the passage of large vessels. 150 M. *Zwyndrecht;* 153½ M. *Barendrecht;* 156½ M. *Ysselmonde*, opposite the influx of the Dutch Yssel into the Maas, with a turreted château. The train then crosses the new bridge over the Maas (p. 255). A fine view of the river and town is now obtained.

158½ M. **Rotterdam,** see p. 246.

List

of the Flemish, Dutch, and Belgian Artists mentioned in the Handbook, with biographical notices.

Abbreviations: A. = architect; P. = painter; S. = sculptor; c., ca. = circa, about; b. = born; d. = died.

The Roman numerals refer to the Historical Sketch of Netherlandish Art in the Introduction. The name of a town immediately following the name of an artist is that of his birthplace; those at the end of the notice are the scenes of his professional activity. — In the spelling of proper names the Dutch *ij* is represented by *y*.

Achtschelling, *Lucas*, P., Brussels; 1570-1631.

Aelst, *Guillam (Willem) van*, Dutch P. of Delft; 1620-79. Delft, Amsterdam, France, Italy. — lxii.

Aertsen, *Pieter*, surnamed *de lange Pier*, Nether. P. of Amsterdam; pupil of Allart Claasz at Amsterdam; 1508-75. Amsterdam, Antwerp.

Alma-Tadema, Lourens, P., Dronryp; pupil of Leys; b. 1836. London.

Alsloot, *Denis van*, Landscape P.; about 1550-1625.

Anraadt, *Pieter van*, Dutch P., Deventer; d. 1682; in Amsterdam 1672-75.

Ansiaux, *Jean Joseph Eléonore Antoine*, Belg. P., Liège; pupil of Vincent; 1764-1840.

Anthoniszon, see *Teunissen*.

Antum, *Aert*, Dutch P. of sea-pieces; about 1600.

Apol, *Louis*, P., the Hague; pupil of Hoppenbrouwers and Stortenbeker; b. 1850.

Arthois, Jaques d', P., Brussels; pupil of Jan Mertens; 1613-1665 (?).

Artz, *David Adolphe Const.*, Dutch P., the Hague; pupil of Israëls; b. 1837.

Asselyn, Jan, surn. *Krabbetje*, Dutch P., Diepen; pupil of Esaias van de Velde; 1610-52. Amsterdam, Rome. — lxi.

Avont, *Pieter van den*, Belg. P., Malines, 1600-52. Antwerp.

Backer, *Adrian*, P., Amsterdam; 1635-84. Amsterdam.

Backer, *Jacob A.*, Dutch P., Harlingen; pupil of Lambert Jacobsz at Leeuwarden and of Rembrandt at Amsterdam; 1608-51. Amsterdam.

Backer, *Jacques de*, P., Antwerp; 1635 (36)-84. — lvii.

Backereel, *Gilles*, P., Antwerp; b. 1572 (?). Antwerp.

Baeckelmans, living A., Antwerp.

Baen, *Jan de*, Dutch P., Haarlem; pupil of his cousin Piemans and of Jacob Backer; 1633-1702.

Bakhuizen (Bakhuyzen), *Jul. van de Sande-*, P., at the Hague; b. 1835.

Bakhuysen, *Ludolf*, Dutch P., Emden; pupil of A. van Everdingen and H. Dubbels; 1631-1708. Amsterdam.

Balen, *Hendrik van, the Elder*, Flem. P., Antwerp; pupil of Ad. van Noort (?); 1560 (?)-1632. Antwerp.

Balten, *Peeter*, Flem. P., Antwerp; d. about 1600.

Barentsz, *Dirck*, Dutch P., Amsterdam; 1534-92.

Bassen, *Barthol. van*, Dutch P., Delft; d. 1652. The Hague and Delft.

Bauer, *Nicolaas*, P., Harlingen; 1767-1820.

Baurscheit, *Jean Pierre van, the Younger*, S. and A., Antwerp; pupil of his father; 1699-1768. Antwerp.

Beeckman, *Andries*, P., Deventer; 17th century.

Beelt, *Cornelis*, P., Haarlem; about 1660.

Beers, *Jan van*, Flem. P., Lierre; b. 1852.

Beerstraaten, *Jan*, Dutch P., pupil of his brother Alexander B. (?); worked about 1622-26.

Beerstraten, *Anthonie*, Dutch P., Amsterdam (middle of the 17th cent.).

Bega, *Cornelis*, Dutch P., Haarlem; pupil of A. van Ostade; 1620-64. Haarlem. — lix.

Berchem or ***Berghem***, *Claes Pietersz*, Dutch P., Haarlem; 1620-83. Italy, Haarlem, Amsterdam. — lxi.

Berck-Heyde, *Gerrit*, Dutch P., Haarlem; supposed to have been a pupil of his elder brother Job; 1638-98. Haarlem.

Berck-Heyde, *Job*, P., Haarlem; pupil of Jacob de Wet; 1630-93.

Béthune d'Idewalle, *Jean*, living P. on glass at Ghent.

Beyaert, *H.*, living Belg. A.

Beyeren, *Abraham Hendriksz van*, Dutch P., the Hague; 1621-74 (?).

Bièfve, *Edouard de*, P., Brussels; pupil of Paelinck; 1808-82. Brussels, Paris.

Bilders, *Johannes Warnardus*, P., Utrecht; b. 1811.

Biset, *Karel Emanuel*, P., Malines; studied at Paris; 1633-85. Antwerp, Breda.

Bisschop, *Christoffel*, Dutch P., Leeuwarden; pupil of W. H. Schmidt and H. van Hove; b. 1828.

Blanchaert, living S. at Ghent; pupil of Béthune.

Bleker, *Dirck*, Dutch P., Haarlem; 1622-72 (?). Amsterdam, The Hague.

Bles, *David*, Dutch P., the Hague; pupil of Corn. Kruseman; b. 1821.

Bles, *Herri (Hendrik) de*, or *Herri met de Bles*, surn. *Civetta*, Nether. P. of Bouvignes, near Namur; b. about 1480, d. after 1521. Italy, Netherlands.

Blocklandt, *Anthonie van Montfort*, surn. *van Bl.*, P., Montfort; 1532-83. Utrecht.

Bloemaert, *Abraham*, Dutch P., Gorcum; 1564-c. 1651. Utrecht. — li.

Bloemaert, *Hendrik*, P., son and pupil of the last; 1601-72. Utrecht and Italy.

Blommers, *Bernardus Johannes*, P., the Hague; pupil of Bisschop; b. 1845.

Blondeel, *Lancelot*, Netherlandish P. & A., Bruges; studied in Italy; c. 1495-1561. Bruges.

Blyhooft, *Zacharias*, Dutch P., Middelburg; d. 1682.

Bockhorst, *Johan van*, surn. *Langjan*, P., Münster in Westphalia; pupil of Jordaens; 1610 (?)-68. Antwerp.

Boeyermans, *Theodore*, P., Antwerp; 1620-77. Antwerp.

Bol, *Ferdinand*, Dutch P., Dordrecht; pupil of Rembrandt; 1616-80. Amsterdam. — lvi.

Boone, *Daniel*, Dutch P., Middelburg; 1631?-98. London, Amsterdam.

Boonen, *Arnold*, Dutch P., Dordrecht; 1669-1729. Dordrecht, Amsterdam, Germany.

Borselen, *Jan Willem van*, Dutch P., Gouda; b. 1825.

Bosboom, *Jan*, P., the Hague; pupil of Van Brée; b. 1817. The Hague.

Bosch, *Hieron. van Aken*, surnamed *B.*, Flem. P., 's Hertogenbosch; 1462-1516.

Bossuet, *François Antoine*, P., Ypres; b. 1800. Brussels.

Both, *Andries*, P., Utrecht; brother of Jan B., pupil of his father, Bloemaert, and (at Rome) Pieter van Laar; b. ca. 1609, d. ca. 1644.

Both, *Jan*, Dutch P., Utrecht; pupil of Abr. Bloemaert; 1610-52. Rome, Utrecht. — lxii.

Bource, *Henri Jacques*, Genre P., Antwerp; pupil of Wappers & Dyckmans, and of Ary Scheffer in Paris; b. 1826. Antwerp.

Bouré, *Antoine Félix*, living S., Brussels.

Bouts, *Dierick (Dirk)*, formerly erroneously called *Stuerbout*, P., Haarlem; 1400 (?)-75. Louvain. — xlii.

Braekeleer, *Ferdinand de*, P., Antwerp; pupil of J. van Brée; 1792-1883. Antwerp.

Brakenburgh, *Richard*, P., Haarlem; pupil of Adr. van Ostade (?); 1650-1702. Haarlem.

Bray, *Jan de*, Historical P.; b. at Haarlem, d. 1697.

Brée, *Matthias Ignatius van*, P., S., & A., pupil of J. van Regemorter at Antwerp and Vincent in Paris; 1773-1839. Antwerp.

Brée, *Philippus Jacobus van*, P., brother of Matthias; pup. of his brother and Girodet in Paris; 1786-1871. Pavia, Paris, Brussels.

Breen, *Adam van*, Dutch P.; beginning of the 17th cent.; the Hague, Amsterdam.

Breitner, *George Hendrik*, Dutch P., Rotterdam; pupil of W. Maris; b. 1857.

Brekelenkam, *Quiringh van*, Dutch P.; flourished ca. 1653-69.

Breton, *Jules Adolphe*, P., Courrières; pupil of De Vigne and Drolling; b. 1827.

Breuck, *Jacques de*, A. & P. of the 16th cent. St. Omer.

Breughel, see *Brueghel*.

Bril, *Paulus*, Flemish P., Antwerp; 1554-1626. Rome. — xliv.

Bronchorst, *Jan Gerritz van*, Dutch P. and artist in stained glass, Utrecht; b. 1603, d. ca. 1661. Amsterdam.

Brouwer, *Adrian*, Flem. P., Oudenaerde; pup. of Frans Hals at Haarlem and of Rubens at Antwerp; c. 1605-38. Antwerp. — lix.

Brueghel, *Jan*, surn. *Fluweelen* or *Velvet Brueghel*, Flem. P., Brussels; son of P. Brueghel the Elder; 1568-1625. Italy, Antwerp. — xliv.

Brueghel, *Peeter*, *the Elder*, surn. *Peasant Brueghel*, Flem. P., Breda; c. 1520-69. Antwerp, Brussels. — xliv.

Brueghel, *Pieter*, *the Younger*, surn. *Hell-fire Brueghel*, Flem. P. of Brussels; son of P. B. the Elder; 1564-1638. Antwerp. — xliv.

Bruyn, *Bartholomaeus de*, Ger. P.,

Cologne; b. ca. 1493, flourished at Cologne between 1524 and 1560.

Burgh, R. van der, Dutch P. of still-life; end of the 17th century.

Buytenweg, Willem, P., Rotterdam; pupil of H. Maartensz; b. before 1600. Haarlem.

Calloigne, Jan Robbert, S., Bruges; 1775-1830. Bruges, Paris, Rome, Ghent.

Camerarius, Adam, Dutch portrait-painter; 1644-85. Amsterdam, Naarden.

Camphuysen, Govert, Dutch P., Gorcum; 1623(24)-72. Amsterdam.

Capronnier, J. B., living P. (glass), Brussels.

Carlier, Jean Guillaume, P., Liège; pupil of Berth. Flémalle; c. 1638 to c. 1675. Liège, France.

Cate, Hendrik Gerrit ten, Dutch P., Amsterdam; pupil of Westenberg; 1803-56.

Cauwer, Joseph de, P., Beveren; 1778-1854. Ghent.

Cels, Cornelis, P., Lierre; pupil of A. Lens at Brussels; 1778-1859.

Ceulen, van, see *Janssens, Cornelis*.

Champaigne, Philippe de, P., Brussels; pupil of Fouquières & L'Allemand at Paris; 1602-74. Brussels, Paris.

Charle-Albert, living P. & A., Brussels.

Chauvin, August, P., Aix-la-Chapelle; b. 1818. Liège.

Claeissens, Anthonie, the Elder, P., Antwerp; pupil of Quinten Massys (?); c. 1498.

Claeissens, Anthonie, the Younger, P., Bruges; b. 1614.

Claesz, Pieter, van Haerlem, Dutch P., Haarlem; father of Claesz Pieter Berchem; d. 1661.

Clays, Paul Jean, living P. (sea-scenes), pupil of Gudin; b. at Bruges in 1819; Brussels.

Cleef, Jan van, P., Venlo; pupil of Luigi Primo, and of Gaspar de Crayer; 1646-1716. Ghent.

Cluysenaar, Alfred, living P., Brussels.

Cocx, see *Coques*.

Codde, Pieter, Dutch P., Amsterdam; c. 1600-77. — lx.

Coeberger, see *Koeberger*.

Colyn, Jacob de Nole (or van Kameryck), S., d. 1631. Utrecht, Kampen, etc.

Coninck, David de, Flem. P., Antwerp; 1636-99(?). Antwerp, Brussels.

Coninxloo, Gillis van, Flem. P., Antwerp; 1544-1608 (?). Antwerp, Franckenthal, and Amsterdam.

Coomans, Pierre Olivier Joseph, P., Brussels; pupil of P. v. Hasselaere, De Keyser, & Wappers; b. 1816.

Coques or *Cocx, Gonzales (Gonsalve)*, Flem. P., Antwerp; pupil of the portrait-painter Peeter Brueghel (son of 'Hell-fire Brueghel') and of David Ryckaert the Younger; 1614-84. Antwerp.

Coxie (Cocxie, Coxcien, or *Coxcyen), Michiel van*, P., Malines; pupil of his father Michiel and of Barend van Orley; 1499-1592. Malines and Brussels. — xliv.

Crabeth, Dirk, P. on glass; flourished at Gouda, c. 1557-68.

Crabeth, Wouter, P. on glass, brother of Dirk C.; Gouda, after 1560.

Craesbeeck, Joos (Josse) van, Flem. P., Neer-Linter. 1608 (?)-1654. Antwerp & Brussels.

Crayer or *Craeyer, Gaspar de*, Flem. P., Antwerp; pupil of Raphael van Coxie at Brussels, and the chief Flem. P. of his time outside of Rubens's school; 1584-1669. Brussels & Ghent. — xlix.

Cristus, Petrus, Flemish P., Baerle; 1444-72 in Bruges. — xli.

Cuylenburg, Cornelis van, P., Utrecht; 1754-1823. The Hague.

Cuyp, Albert, Dutch P., Dordrecht; pupil of his father Jacob Gerritsz C.; 1620-91. Dordrecht. — lxi.

Cuyp, Jacob Gerritsz, Dutch P., Dordrecht; pupil of Abr. Bloemaert; 1594-1651 (52). Dordrecht. — liii.

Cuyper, Joannes Baptista de, S., Antwerp; 1807-52.

Cuyper, Joannes Leonardus de, S., Antwerp; son of the foregoing.

Cuypers, P. J. H., living A., Amsterdam.

Czermak, Jaroslav, P., Prague; pupil of Gallait at Brussels and Robert-Fleury at Paris; 1831-79. Paris.

David, Gerard, Dutch P., Ouwater; c. 1483-1523. Bruges and Antwerp. — xlii.

David, Jacques Louis, P., Paris; 1748-1825. Paris, Brussels.

Debay, Jean Baptiste Joseph, the Elder, S., Malines; 1779-1863

Decaisne, Henri, P., Brussels; pupil of P. J. C. François, J. L. David, Girodet, and Gros at Paris; 1799-1852. Paris.

Decker, Cornelis, Dutch P.; pupil of Salomon van Ruysdael; entered the Haarlem Guild in 1643; d. 1678. Haalem.

Delcour, Jan, S., Hamoir; b. in the middle of the 17th cent., d. 1707. Liège.

Delen, Dirk van, Dutch P., Heusden; pupil of Frans Hals; 1605 to 1671. Arnemuyden, Haarlem, Delft, Antwerp.

Delff, Jacob, P., Delft; son and pupil of Willem Jacobsz D., grandson of Johannes D.; 1619-61. Delft.

Delff, Jacob Willemsz, P., Gouda; d. 1601. Delft.

Delff, Rochus, P., Delft; son of Jacob Willemsz D. Delft.

Delvaux, Eduard, P., Brussels; pupil of Henri van Assche; 1806-62.

Delvaux, Laurent, S., Ghent; pupil of Dieudonné Plumier at Brussels; 1695-1778.

Deventer, Willem Anthonie van, P., The Hague; pupil of Jul. van de Sande-Bakhuyzen; b. 1824.

Devigne-Quyo, Petrus, S., Ghent; pupil of J. R. Calloigne; 1812-77.

Deyster, Lodewyk de, P., Bruges; pupil of Jan Maes; 1656-1711. Bruges.

Diepenbeeck, Abraham van, Flem. P., Bois-le-Duc; pupil of Rubens; c. 1599-1675. Antwerp. — xlix.

Dillens, Adolph, P., Ghent; pupil of his brother Hendrik D.; 1821-77.

Does, Simon van der, Dutch P., Amsterdam (?); 1653-1717. The Hague, London, Brussels, Antwerp.

Dou or *Dov, Gerard (Gerrit)*, Dutch P., Leyden; pupil of the engraver Bart. Dolendo, of the glass-painter P. Couwenhorn, and of Rembrandt; 1613-75. Leyden. — lvii.

Doudyns, Willem, Dutch P., The Hague; 1630-97. The Hague.

Droochsloot, Joost Cornelisz, P., flourished at Utrecht; 1586 (?) -1666.

Drost, Geraert, P.; c. 1638 to c. 1690.

Dubbels, Hendrick, Dutch P., Amsterdam, 1620-76(?). Amsterdam.

Ducaju, Joseph Jacques, living P. & S., Antwerp.

Duchatel (Duchastel or *Du Chatel), François*, Flem. P., Brussels; pupil of David Teniers the Younger; 1625-94. Brussels, Paris.

Duck, J. A., Dutch P., Utrecht; 1600-60. Utrecht and the Hague. — lx.

Ducq, Jan le, Dutch animal-painter; 1636-95.

Dujardin, see *Jardin*.

Duquesnoy, François, S., Brussels; pupil of his father, and a student of Poussin's and Titian's works at Rome; 1594-1644 (42?). Brussels, Rome.

Duquesnoy, Henry or *Hieronymus*, S., Brussels; father of François & Jérôme D.

Duquesnoy, Jérôme, S., brother of François; 1612-54.

Durlet, François André, S., A., & P., Antwerp, pupil of Laenen and F. Berkmans; 1816-67.

Dusart, Cornelis, the Younger, Haarlem; pupil of Adr. v. Ostade; 1660-1704. — lix.

Dyck, Antonius (Anthonis, Anthony, or *Antonio) van*, Flem. P., Antwerp; 1599-1641. Antwerp, London, Genoa, Rome. — xlix.

Dyckmans, Joseph Laurens, P., Lierre; pupil of Vervoort, Thielemans, Wappers; 1811-1888.

Dyk, Philip (Philips) van, Dutch P., Amsterdam; pupil of Arnold Boonen; 1680-1753. Amsterdam, The Hague, Middelburg, Cassel.

Eeckhout, Gerbrand van den, Dutch P., Amsterdam; 1621-74. Amsterdam. — lvi.

Eeckhout, Jacob Joseph, Dutch P. & S., Antwerp; 1793-1861. The Hague, Malines, Brussels, Paris.

Eelkema, Eelke Jelles, P., Leeuwaarden; 1788-1839.

Eggers, Bartholemeus, S. probably from N. Germany; 1660-90. The Hague, Berlin.

Ekels, Jan, the Younger, Dutch P., Amsterdam; 1759-93. Amsterdam.

Elias, Nicolaes, Dutch P.; 1590-1650. Amsterdam. Teacher of Van der Helst.

Elshaimer (Elzheimer), Adam, P., Frankfort on the Main; 1578-1620. Rome.

Engelbertz or *Engelbrechtsen, Cornelis*, P., Leyden; 1468-1533.

Everdingen, Allart van, Dutch P., Alkmaar; pupil of Roel. Savery (Utrecht); 1621-75. Alkmaar, Haarlem, Amsterdam. — lxi.

Everdingen, Caesar van, P., Alkmaar, elder brother of Allart v. E.; 1606-79. Alkmaar, Haarlem.

Eyck, Hubert van, P., Maaseyck; head of the early Flemish school; c. 1366-1426. Ghent. — xxxix.

Eyck, Jan van, P., Maaseyck, brother of Hubert van Eyck; b. after 1380, d. 1440. Ghent, The Hague, Lille, Bruges. — xl.

Eycken, Jean-Baptiste van, P., Brussels; pupil of Navez; 1817-53. Brussels.

Eyckens, see *Ykens*.

Fabritius, Bernard, Dutch P., Delft; ca. 1620-69. — lvii.

Fabritius, *Karel*, Dutch P., Delft; 1624-54. Delft. ¶ — lvii.

Fayd'herbe, *Lucas*, S. & A., Malines; pupil of Max l'Abbé and Rubens; 1617-94. Malines.

Fictoor, see *Victors*.

Fictor, see *Victor*.

Flémalle (*Flemael*, *Flémal*, *Flamael*), *Bertholet*, P., Liège; pupil of Hendr. Trippez & Gerard Douffet; 1614-75. Florence, Paris, Brussels, Liège.

Flinck, *Govert*, Dutch P., Cleve; pupil of Lambert Jacobsz at Leeuwarden and of Rembrandt at Amsterdam. 1615-10. Amsterdam. — lvii.

Floris, see *Vriendt*.

Fourmois, *Théodore*, P., Presles; 1814-1871.

Fraikin, *Charles Auguste*, S., Herenthals; b. 1849. Brussels.

Franchoys, see *François*.

Franck, *Jean*, S., Ghent; pupil of his father Charles F., and of David d'Angers (Paris); b. 1804. Antwerp, Paris, Louvain.

Francken, *Ambrosius*, *the Elder*, P., Herenthals; brother of Frans F. the Elder and J. Francken the Elder, pupil of Marten de Vos (or Fr. Floris?); 1545 (?)-1618. Antwerp.

Francken, *Frans* (*François*), *the Elder*, Herenthals; brother of the preceding and of J. F. the Elder, pupil of Fr. Floris; 1544-1616. Antwerp.

Francken, *Frans*, *the Younger*, Flem. P., Antwerp; pupil of his father Frans F. the Elder (and of Rubens); 1581-1642. Antwerp.

François (*Franchoys*), *Lucas*, *the Elder*, P., Malines; 1574-1643.

François, *Pierre Joseph Célestin*, P., Namur; pupil of Andr. Lens; b. 1759. Brussels.

Fyt, *Jan*, Flem. P., Antwerp; pupil of Jan van Berch; 1609-1661. Antwerp.

Gabriel, *Paulus Joseph*, P. & S., Amsterdam; pupil of his father, Castellier (Paris), and Canova; 1785-1833. Amsterdam.

Gaesbeeck, *Adriaen van*, Dutch P., Leyden; d. 1650. — lvii.

Garemyn, *Jan*, P.; 1712-99. Bruges.

Gallait, *Louis*, P., Tournai; pupil of Hennequin (Rubens, Van Dyck); 1816-1887. Tournai, Paris, Brussels.

Geefs, *Joseph*, P., Antwerp; 1808-60. Antwerp.

Geefs, *Karl*, living P., Brussels.

Geefs, *Willem* or *Guillaume*, P., Antwerp; brother of Joseph G., pupil of Ramage (Paris); 1806-83. Antwerp.

Geel, *Johannes Franciscus van*, S., Malines; pupil of Pieter de Valck; 1756-1830. Malines, Antwerp.

Geeraerts, *Martin Joseph*, P., Antwerp; pupil of Abr. Godyn; 1707-91. Antwerp.

Geertgen van St. Jans, Dutch P., end of the 15th cent.; Haarlem.

Geerts, *Karel Hendrik*, S., Antwerp; pupil of Van Hool and Van der Ven (Antwerp); 1807-55. Antwerp, Louvain.

Geest, *Wybrandt de*, Dutch P., Leeuwarden; 1590-1659 (?). Paris, Rome, Leeuwarden.

Geirnaert, *Jozef*, P., Eecloo; pupil of Herreyns (Antwerp) and Paelinck (Ghent); 1790-1859.

Gelder, *Aert de*, Dutch P., Dordrecht; last pupil of Rembrandt; 1645-1727. Dordrecht.

Geldorp, *Gortzius*, P., Louvain; 1553-1616. Antwerp, Cologne. — xliv.

Gempt, *Bernhard te*, Dutch P., Wychen; pupil of N. Pieneman; 1826-79.

Ghent, *Josse* (*Justus*) *van*, P., Ghent; pupil of Hubert van Eyck (?); b. ca. 1410, d. after 1471.

Gherardo della Notte, see *Honthorst*.

Glauber, *Johannes*, Dutch P., Utrecht; pupil of Berchem; 1646-1724. Hamburg, Amsterdam, the Hague.

Godecharle, *G. L.*, S., Brussels; pupil of Delvaux; 1750-1835. Brussels.

Goes, *Hugo van der*, P., Antwerp (Ghent or Bruges?); c. 1420-82. Bruges, Ghent. — xli.

Goltzius, *Hendrik*, P., Mühlbrecht; 1558-1616. Haarlem.

Goltzius, *Hubert*, P., Würzburg; pupil of his father Rüdiger Goltzius & of Lamb. Lombard (Liège); 1526-83. — xliv.

Gossart or *Gossaert*, *Jan*, surn. *Jan van Maubeuge* or *Mabuse*, Dutch P., Maubeuge; c. 1470-1541. Antwerp, Middelburg, Utrecht. — xliv.

Goubau, *Antoine*, P., Antwerp; 1616-98. Antwerp.

Goubau, *François*, P., Antwerp; 1622-78(9). Antwerp.

Goudt, *Hendrik van*, P., Utrecht; pupil of Adam Elshaimer at Rome. 1585-1630. — li.

Govaerts, *Abraham*, Landscape-painter of the 17th cent., in the style of Savery.

Goyen, *Jan van*, Dutch P., Leyden; pupil of Isaac van Swanenburgh, Jan de Man, and Willem Gerritsz (Leyden); 1596-1656. Leyden, The Hague. — lxi.

Grebber, *Frans Pietersz de*, P., Haar-

lem; pupil of Cornel. van Haarlem; 1579-1649. — liii.

Grebber, Pieter de, P., Haarlem; son of the preceding, pupil of his father and Hendrik Goltzius; b. 1600, d. after 1665.

Greive, Joh. Conr., P., Amsterdam; pupil of P. F. Greive and G. Springer; b. 1837.

Greive, Petrus Franciscus, P., Amsterdam; pupil of C. J. L. Portman; b. 1817-80.

Groux, Charles Corneille Auguste de, P., Comines; 1825-70.

Grupello, Gabriel de, S., Geersberge; pupil of Artus Quellinus (?); 1644-1730. Brussels, Germany.

Gruyter, Willem, P., Amsterdam; b. 1817—80.

Guffens, Gottfried, P., Hasselt; pupil of N. de Keyser (Antwerp); b. 1823.

Haanen, *Adriana Johanna*, Dutch P., Oosterhout; b. 1814.

Haas, Jean Hubert Léonard de, living animal-painter, Hedel; b. 1832.

Hackaert (Haekaert, Hakkert), Jan, Dutch P., Amsterdam; 1629-1699. Amsterdam.

Haerlem, Cornelis van, Dutch P., Haarlem; 1562-1638. Haarlem. — liii.

Hagen, Joris van der (Verhagen), Dutch P., the Hague (Ruysdael); 1635-1669. The Hague.

Hals, Dirk, Dutch P., Haarlem; pupil of his elder brother Frans H.; b. before 1600, d. 1656. Haarlem. — lx.

Hals, Frans, the Elder, Dutch P., Antwerp (?); 1580-1666. Haarlem. — lviii.

Hals, Frans, the Younger, Dutch P., Haarlem; son and pupil of the preceding; flourished at Haarlem, 1637-69.

Hamman, Edouard Jean Conrad, P., Ostend; b. 1819. Paris.

Hanselaere, Pieter van, Flem. P., Ghent; pupil of P. van Huffel; 1786-1862.

Hauck, Aug. Christian, P., Mannheim; 1742-1801. Rotterdam.

Haverman, Hendrik Johan, P., Amsterdam; b. 1857.

Heda, Willem Klaasz, P., Haarlem; b. 1594, d. after 1678.

Heem, Corn. de, Dutch P., Utrecht (?); son and pupil of the following; b. 1623 (?), d. after 1671. Antwerp, The Hague.

Heem, Jan Davidsz de, Dutch P., Utrecht; pupil of his father David; 1606 (?)-83/84. Utrecht, Antwerp. — lxi.

Heemskerck, Maerten van (properly *M. van Veen*), Dutch P., Heemskerck; pupil of J. van Scorel (Italy, Michael Angelo); 1498-1574. Haarlem. — li.

Heemskerck van Beest, Jacob Eduard van, Dutch P., Kampen; b. 1828.

Heere, Lucas de, P., Ghent; pupil of his father Jan, of his mother Anna Smyters, and of Frans Floris; 1534 (?)-84.

Heerschop, Hendrik, Dutch P., Haarlem; pupil of Heda and Rembrandt; 1620-72 (?).

Heil, Daniel van, P., 1604-62. Brussels.

Helst, Bartholomeus van der, Dutch P., Haarlem; 1611-1670. Amsterdam. — lviii.

Hemessen (Heemsen, Hemsen, Hemissen), Jan van, Flem. P.; d. before 1566. Antwerp.

Hennebicq, André, living P., Tournai; pupil of Portaels. Mons.

Herreyns, Guillaume Jacques, Flem. P. & A., Antwerp; pupil of his father Jacques H.; 1743-1827. Antwerp, Malines.

Heusch, Willem de, P., Utrecht; 1638 (?)-1699 (?).

Heuvel, Antoine van den, surn. *Don Antonio*, P., Ghent; pupil of Gaspar de Crayer or N. Roose; 1600-77. Ghent.

Heyden, Jan van der, P., Gorcum; 1637-1712. Amsterdam. — lxii.

Hilverdink, Johannes, Dutch P., Groningen; pupil of Daiwaille and J. W. Pieneman; b. 1813.

Hobbema, Meindert, Dutch P., Amsterdam; 1638-1709. Amsterdam. — lxi.

Hoeck (Hoecke), Jan van den, P., Antwerp; pupil of Rubens; 1598-1651. Antwerp. — l.

Hoet, Gerard, Dutch P., Bommel; 1648-1733. Utrecht, the Hague.

Hondecoeter, Gillis d', Dutch P., Antwerp; flourished at Utrecht and Amsterdam in 1609-37; d. 1637.

Hondecoeter, Melchior d', Dutch P., Utrecht; pupil of his father Gysbert († 1653) and his uncle J. B. Weenix; 1636-95. The Hague, Amsterdam.

Hondius, Abraham, P., Rotterdam; 1638-95. Rotterdam, London.

Honthorst, Gerard van, surn. *Gherardo della Notte*, Dutch P., Utrecht; pupil of Bloemaert at Utrecht (Caravaggio at Rome); 1590-1656. Utrecht, The Hague, London. — li.

Hooch, Pieter de (sometimes *Hoogh* or *Hooge*), Dutch P., Rotterdam; 1630-81. Delft, Haarlem (?). — lvii.

Hoogstraten, Samuel van, Dutch P., the Hague; pupil of his father Dirk and of Rembrandt; 1626-1678. Rome, London, the Hague, Dordrecht.

Hool, Johann Baptist van, S., Antwerp; pupil of Van Ursel; 1769-1837. Antwerp.

Houbraken, Arnold, Dutch P., Dordrecht; 1660-1719.

Hove, Barthol. Joh. van, P., the Hague; 1790-1880.

Hove, Victor van, S. and P., Renaix; b. 1825. Brussels.

Huchtenburgh, Jan van, Dutch P., Haarlem; pupil of Thomas Wyck at Rome (at Paris, A. Fr. van der Meulen); 1646-1733. Haarlem, Amsterdam.

Huffel, Pierre van, P., Grammont; pupil of Herreyns (Malines); 1769-1844. Ghent.

Huysmans, Jan Baptiste, P., Antwerp; 1654-1711(?).

Huysum, Jan van, Dutch P., Amsterdam; pupil of his father Justus; 1682-1749. Amsterdam. — lxii.

Israëls, Jozef, Dutch P.; Groningen; pupil of J. A. Kruseman; b. 1824.

Jacobsz, Dirck, Dutch P., Amsterdam(?); d. 1567.

Janssens, Abraham, Flem. P., Antwerp; pupil of Jan Snellinck; 1567-1632. Antwerp. — xlix.

Janssens (Janson or *Jonson), Cornelis (J. van Ceulen)*, Dutch P.; 1590 (?) to 1662/64. London, Amsterdam.

Janssens, François Joseph, S., Brussels; 1744-1816. Brussels.

Janssens, Victor Honoré, P., Brussels; 1664-1739. Brussels.

Jaquet, Jean Joseph, living S., Antwerp; Brussels.

Jardin, Édouard du, or *Dujardin*, P., Antwerp; pupil of G. Wappers; b. 1817. Antwerp.

Jardin, Karel du, or *Dujardin*, Dutch P., Amsterdam; pupil of Claes Berchem; c. 1622-78. The Hague, Amsterdam, Italy. — lxi.

Jehotte, Louis, S., Liège; pupil of Kessels and Thorvaldsen at Rome; b. 1803.

Jongelincx, Jacob, S., Antwerp; 1531-1606. Antwerp.

Jongh, Ludolf de, P., Overschin; 1616-97. Rotterdam.

Jonghe, Jan Baptist de, P., Courtrai; pupil of the sculptor Reable and the painter Ommeganck; 1785-1844. Courtrai, Antwerp.

Jordaens, Jacob, Flem. P., Antwerp; pupil of Adam van Noort (Antwerp); 1593-1678. Antwerp. — xlix.

Justus van Ghent, see *Ghent*.

Kaiser, Joh. Willem, engraver, Amsterdam; pupil of Taurel; b. 1813. Amsterdam.

Kalff, Willem, P., Amsterdam; pupil of Hendr. Pot; 1621(22)-93.

Kampen, Jacob van, A. & P., Amersfoort; 1598-1657.

Kamper, Gotthart, P., Leyden; b. 1614 at Düsseldorf, d. 1679.

Kate, Herman Frederik Karel ten, P., the Hague; pupil of Kruseman; b. 1822.

Keldermans or *Keldermann*, the name of a family of architects of Malines, the most important member of which was *Rombout K.*; 16th century.

Kerckhove (Kerchove), Joseph van den, P., Bruges; pupil of Jan Erasm. Quellinus; 1670-1724. Bruges.

Kerricx, Guillaume, S., Termonde; pupil of Artus Quellinus the Younger; 1652-1719. Antwerp.

Kessel, Johan van, Dutch P., Amsterdam; pupil of Ruysdael; 1641(42)-80.

Ketel, Cornelis, P., S., and A., Gouda; pupil of Blocklandt at Delft; 1548-1616. Gouda, London, Amsterdam.

Keulen, van, see *Janssens, Cornelis*.

Keultjes, Gerrit Laurens, Dutch P., Utrecht; b. 1786.

Key, Adrien Thomas, P., Antwerp (?); pupil of his uncle Willem K.; c. 1544-90.

Key, Lieven de, A., Ghent, c. 1560-1627; London, Haarlem, Leyden.

Keyser, Hendrik de, A., S., & P., Utrecht; pupil of Abr. & Cornelis Bloemaert; 1565-1621. Amsterdam.

Keyser, Nicaise de, P., Santvliet, near Antwerp; 1813-87. Antwerp.

Keyser, Thomas de, Dutch P., Amsterdam, son of Hendrik de K.; 1596-1667. Amsterdam.

Klinkenberg, Joh. Christ. Karel, Dutch P., the Hague; pupil Ch. of Pischoff; b. 1852.

Kobell, Jan, P., Utrecht; pupil of W. R. van der Wall; 1779-1814.

Koeberger (Coeberger), Wenceslaus, Flem. P. & A., Antwerp; pupil of Marten de Vos; c. 1561-1635. Antwerp, Paris, Italy, Brussels.

Koekkoek, Barend Cornelis, P., Middelburg; pupil of his father Joh. Herm. K., Schelfhout, & Van Os (Amsterdam); 1803-62.

Koekkoek, Herman, P., Middelburg; brother of the last and pupil of his father J. Herm. K.; b. 1815.

Koninck (Koning), Philips de, P., Amsterdam; pupil of Rembrandt; 1619-88. — lvii.

Koninck, Salomon, Dutch P., Amsterdam; 56. Amsterdam. — liv. lvi.

Koning, Jacob, Dutch P.; about 1615-1708.

Korff, A. H. Bakker, Dutch P., The Hague; 1824-82. Leyden.

Kornelissen, Jacob, Dutch P., Oostzanen; flourished ca. 1506-30. Amsterdam. — xlii.

Kruseman, Cornelis, P., Amsterdam; pupil of C. H. Hodges, Ravelli, & J. A. Daiwalle; 1797-1857. Amsterdam.

Kruseman, Jan Adam, Dutch P., Haarlem; pupil of Corn. Kruseman and J. L. David; 1804-62.

Kuyl, Gysbert van der, Dutch P., Gaeda; pupil of Crabeth the Younger; d. 1673. Gaeda.

Lairesse, Gérard de, Dutch P., Liège; pupil of his father Reinier and of Bertholet Flémalle of Liège; 1641-1711. Liège, Amsterdam.

Lamorinière, Jean Pierre François, living P. (landscapes), Brussels.

Lastman, Pieter, Dutch P., Amsterdam; pupil of Gerrit Pietersz at Amsterdam (Italy, Elshaimer); c. 1583-1633. Amsterdam. — li.

Lastman, Claes, Dutch P. and etcher; brother of the proceeding; d. 1625 at Amsterdam.

Leemans, Anthonie, Dutch P.. Amsterdam; b. 1630(31), d. after 1653.

Leickert, Charles Henri Joseph, Dutch P., Brussels; b. 1818.

Lelie, Adriaan de, Dutch P., Tilburg; pupil of Quertemont; 1755-1820.

Lens, Andreas Cornelis, P., Antwerp; pupil of Charles Ykens & Balthas. Beschey of Antwerp; 1739-1822. Antwerp, Brussels.

Lerius, Joseph Henri François van, P., Boom, near Antwerp; 1823-76.

Leyden, Lucas Jacobsz, surnamed *Lucas van L.*, P., Leyden; pupil of his father Huig Jacobs and of Cornelis Engelbrechtsen; 1494-1533. Leyden. — xliii.

Leys, Hendrik, P., Antwerp; pupil of Braekeleer; 1815-69.

Liemaeckere, Nicolaas de, surn. *Roose*, P., Ghent; pupil of Marcus Geerards & O. van Veen; 1575-1646. Ghent.

Lies, Joseph, P., Antwerp; 1821-65.

Lingelbach, Jan, P., Frankfort; 1623-1674. Frankfort, Rome, Amsterdam.

Lingeman, Lambertus, P., Amsterdam, pupil of P. F. Greive; b. 1829.

Lint, Pierre (Petrus) van, P., Antwerp; pupil of Rol. Jacobs; 1609-90. Antwerp, also Rome.

Livens (Lievens or Livensz), Jan, Dutch P., Leyden; 1607-74. Leyden, England, Antwerp, Hague. — lvii.

Lokhorst, Dirk van, Dutch P., Utrecht; pupil of Verhoesen and Bilders; b. 1818.

Lombard, Lambert (erroneously called *Lambert Suavius* or *Susterman*), P. and A., Liège; (Jan Gossart at Middelburg; Raphael in Italy); 1505-66. Liège.

Mabuse, see *Jan Gossart*.

Madou, Jean Baptiste, P., Brussels; pupil of François; 1796-1877.

Maes, Nicolaas, Dutch P., Dordrecht; influenced by Rembrandt and the Flemish masters (Antwerp); 1632-93. Delft, Amsterdam, Antwerp.

Maes, Jan Baptist Lodewyk, P., Ghent; pupil of his father Canini-Maes; 1794-1856.

Mander, Karel van, the Elder, P. and writer on art, Meulenbecke in Flanders; 1548-1606. Rome, Bruges, Haarlem, Amsterdam. — li.

Markelboch, Alexander, living P., Brussels.

Massys, Quinten, also called *Matsys* and *Metsys*, P., Louvain; 1466-1531. Louvain, Antwerp.

Mathieu, Lambert Joseph, P., Bure, in the province of Namur; pupil of M. van Brée (Antwerp); 1804-61. Louvain.

Mauve, Anton, P. Zaandam; pupil of P. F. von Os; b. 1838.

Meer, Jan van der M. (Vermeer) Dutch P.; 1632-75. Delft. — lvii.

Meer, Jan van der M. (Vermeer), Dutch P., Haarlem; 1628-91. Haarlem. — lxii.

Meert, Peter, Flem. P., Brussels; 1619-69. Brussels.

Meire, Gerard van der, P., flourished at Ghent. between 1452 and 1474 (Jan van Eyck). — xli.

Memling (Memlinc), Hans, Dutch P.; pupil of Roger van der Weyden; b. before 1430(?), d. before 10th Dec. 1495. Bruges. — xli.

Mesdag, Hendrik Willem, P., Groningen; pupil of Alma Tadema; b. 1831.

Metsu, Gabriel, Dutch P., Leyden;

pupil of Gerard Dou; 1630-67. Amsterdam. — lx.

Metsys, *Cornelis*, Flem. P., Antwerp; pupil of his father Qu. Massys; 1511-80 (?).

Meyer, *Joh. Hendr. Louis*, P., Amsterdam; pupil of J. W. Pieneman; 1819-66.

Mierevelt, *Michiel Jansz*, Dutch P., Delft; 1567-1641. Delft, the Hague. — liii.

Mierevelt, *Pieter*, P., Delft; son and pupil of the last; 1595-1632. — liii.

Mieris, *Frans van*, *the Elder*, Dutch P., Leyden; pupil of the glass-painter Abraham Torenvliet and of Gerard Dou; 1635-81. Leyden — lvii.

Mieris, *Frans van*, *the Younger*. Dutch P., Leyden; son and pupil of the following; 1689-1763. Leyden.

Mieris, *Willem van*, P., Leyden; son and pupil of Frans van Mieris the Elder; 1662-1747. Leyden.

Mignon (Minjon), *Abraham*, P., Frankfort on the Main; pupil of Jan David de Heem at Utrecht; 1640-79. Wetzlar, Frankfort.

Moer, *Jean Baptiste van*, living P., Brussels.

Moerenhout, *Josephus Jodocus*, Flem. P., Eeckeren; pupil of Verpoorten and Horace Vernet; 1801-74.

Moeyaert, *Nicolaes (Claes) Cornelisz*, Dutch P.; about 1600-69. Italy, Amsterdam.

Molenaer (Molenaar), *Jan Miense*, Dutch P., Haarlem; 1610(?)-1668. Haarlem.

Molenaer, *Nicolaas* or *Klaes*, P., Haarlem; d. 1676. Haarlem.

Moor, *Karel de*, *the Elder*, P., Leyden; pupil of G. Dou and Abr. van den Tempel (Frans v. Mieris & Gerh. Schalcken); 1656-1738.

More (Moor or *Moro)*, *Antonis*, P., Utrecht; pupil of J. van Schooreel at Utrecht (also of Italian masters); b. 1512, d. between 1576 and 1578. Utrecht, Antwerp, and the courts of Madrid, Lisbon, London, and Brussels. — xliv.

Moreelse, *Paulus*, Dutch P., Utrecht; pupil of Michiel Mierevelt (Delft); 1571-1638. Utrecht. — liii.

Moritz, *Louis*, Dutch P., the Hague; 1773-1850.

Mostert (Mostaert), *Jan*, Dutch P., Haarlem; follower of Gerard David; b. 1474, d. after 1549. Haarlem.

Moucheron, *Frederik de*, Dutch P., Emden; pupil of Jan Asselyn; 1636(37)-86. Amsterdam.

Moucheron, *Isaac de*, Dutch P.; son and pupil of the preceding; 1670-1744 (1694-97 in Italy). Amsterdam.

Musscher, *Michiel van*, P., Rotterdam; pupil of Abr. van den Tempel, Metsu, & Adr. van Ostade; 1645-1705.

Mytens, *Arnold*, P., Brussels; pupil of Anth. Santvoort (Rome) and of Corn. Pyp (Naples); 1541-1602.

Mytens, *Daniel Martensz*, *the Elder*, P., the Hague; b. 1590, d. after 1658. The Hague, England.

Mytens, *Jan* or *Aart Izack*, P., Brussels; pupil of A. v. Opstal and N. v. d. Horst; 1612-71/72.

Nakken, *Willem Karel*, Dutch P., the Hague; b. 1835.

Navez, *François Joseph*, P., Charleroi, pupil of Isidor & Jos. François (Brussels), & of David (Paris); 1787-1839. Brussels.

Neeffs, *Pieter*, *the Elder*, P., Antwerp, pupil of Hendrik van Steenwyk; 1577(?)-about 1657.

Neeffs, *Pieter*, *the Younger*, P., Antwerp; son of the last; b. 1601, d. after 1675.

Neer, *Aart van der*, Dutch P., Amsterdam(?); 1603-1677. Amsterdam. — lxii.

Neer, *Eglon van der*, Dutch P., Amsterdam; son and pupil of the last, also pupil of Jacob van Loo; 1643-1703. Rotterdam, Amsterdam, Brussels, Düsseldorf.

Netscher, *Caspar*, Dutch P., Heidelberg; pupil of Koster at Arnhem and of Terburg at Deventer; 1639-84. The Hague. — lx.

Netscher, *Constantyn*, Dutch P., the Hague; pupil of his father Caspar; 1668-1722. The Hague.

Nieulant, *Willem van*, P., Antwerp 1584-1635.

Noël, *Paul Joseph*, Flem. P., Waulsort; pupil of Herreyns; 1789-1822.

Nooms, see *Zeeman*.

Noort, *Adam van*, P., Antwerp; 1557-1641. — xlvi.

Noort, *Lambert van*, P., Amersfoort; 1520-71. Antwerp.

Ochtervelt (*Uchtervelt*), *Jacob* or *Jan*, Dutch P. of the 17th cent., pupil of Berchem, Metsu, and Terburg; d. before 1710. Rotterdam, Amsterdam.

Odevaere, *Joseph Dionysius*, Flem. P., Bruges; pupil of David at Paris; 1778-1830.

Ommeganck, *Balthazar Paul*, P. & S.,

Antwerp; pupil of Antonissen; 1755-1826.

Oost, Jacob van, the Elder, Flem. P., Bruges (Ann. Carracci); 1600-74. Bruges.

Oost, Jacob van, the Younger, P., Bruges; son and pupil of the last; 1637-1713. Lille.

Orley, Barend (Bernaerd) van, P., Brussels; b. betw. 1488 and 1490, d. 1542. Brussels. — xliv.

Os, Georgius Jacob Joh. van, P., the Hague; son and pupil of Jan van O.; 1782-1861. Amsterdam, Paris.

Os, Maria Margarita van, Dutch P., the Hague; pupil of her father Jan van Os; 1780-1862.

Ostade, Adriaen van, Dutch P., Haarlem; pupil of Frans Hals; 1610-85. Haarlem. — lix.

Ostade, Isak van, Dutch P., Haarlem; pupil of his brother Adriaen; 1621-1649. Haarlem. — lix.

Paelinck, *Joseph*, P., Oostacker; pupil of David at Paris; 1781-1839. Ghent, Rome, Brussels.

Palamedesz, Antonis P., surn. *Stevaerts*, Dutch P., Delft (Mierevelt & Frans Hals); c. 1601-73. Delft.

Pape, Abraham de, Dutch P.; d. 1666. — lvii.

Pasture, Rogelet de la, see *Weyden*.

Patinir, Joachim P. or *Patenier*, P., Dinant; d. about 1524. Antwerp. — xliv.

Pauwels, Will. Ferd., P., Eeckeren; pupil of Du Jardin & Wappers; b. 1830. Antwerp, Weimar, Dresden, Ypres.

Peede, Hendrik van, A., flourished at Oudenarde, 1527-30.

Peeters, Jan, P., Antwerp; 1624-77.

Pepyn, Martin, P., Antwerp; 1575-1642/43. Antwerp.

Pieneman, Jan Willem, P., Abcoude; 1779-1853. Delft, the Hague, Amsterdam.

Pieneman, Nicolaas, P., Amersfoort; son and pupil of Jan Willem P.; b. 1809.

Pietersen, Aert, Dutch P., Amsterdam; pupil of his father Pieter Aertsen; 1550-1612. Amsterdam.

Poelenburgh, Cornelis van, Dutch P., Utrecht; pupil of Abr. Bloemaert and Elshaimer; 1586-1667. Utrecht. — li.

Poelman, P. J., Flem. P., Ghent; b. 1801.

Portaels, Jean François, P., Vilvorde; pupil of Navez & P. Delaroche; b. 1818.

Post, Pieter, A. & P., Haarlem; 1598-ca. 1665. Haarlem.

Post, Frans, P., Leyden; 1621 (?)-80. Haarlem.

Potter, Paulus, Dutch P., Enkhuizen; pupil of his father Pieter (Amsterdam) and of Jacob de Wet (Haarlem); 1625-54. Delft, the Hague, Amsterdam. — lxi.

Potter, Pieter, Dutch P., Enkhuizen; 1597-1652. Leyden. Amsterdam.

Pourbus, Frans, the Elder, Flem. P., Bruges; pupil of his father Pieter P. and of Frans Floris; b. 1542, d. after 1591. Bruges, Antwerp. — xliv.

Pourbus, Frans, the Younger, Antwerp; son and pupil of the preceding; 1569-1622. Antwerp, Paris.

Pourbus, Pieter, P., Gouda; pupil of Lancelot Blondeel (?); 1510 (13?)-1584. Bruges.

Prins, Johannes Huibert, P., the Hague; 1758-1806.

Pynacker, Adam, Dutch P., Pynacker, near Delft; follower of Jan Both; 1627-73. Delft. — lxii.

Quast, *Pieter Jansz*, Dutch P., Amsterdam, imitator of Brouwer; 1606-47. Amsterdam, the Hague.

Quellinus or *Quellin*, *Artus* (not *Arthur*), *the Elder*, S., Antwerp; son of Erasmus Q. the Elder, and pupil of his father and of B. Duquesnoy (Rome); 1609-68. Antwerp, Amsterdam, Germany.

Quellinus, Artus, the Younger, S., St. Trond; son and pupil of the foregoing; 1625-70. Antwerp.

Quellinus, Erasmus, the Younger, P., Antwerp; pupil of his father, the sculptor E. Q. the Elder, and of Jan Verhaegen, Antwerp (Rubens); 1607-78. Antwerp. — xlix.

Quellinus, Jan Erasmus, P., Antwerp; son and pupil of the last (Veronese); 1634-1715. Antwerp.

Quinckhard, Jan Maurits, Dutch P., Rees; pupil of his father, of Arn, Boonen, Christoffel Lubinietzki, and Nic. Verkolje; 1688-1772. Amsterdam, Utrecht.

Ravenswaag, *Jan van*, Dutch P., Hilversum; 1789-1869.

Ravesteyn (Ravestyn), Jan van, Dutch P., the Hague; 1572 (?)-1657. The Hague. — liii.

Rembrandt Harmensz van Ryn, Dutch P., Leyden; pupil of Jac. van Swanenburgh (Leyden) and of Pie-

ter Lastman (Amsterdam); 1606-69. Amsterdam. — liv.

Rietschoof, *Jan Claesz*, Dutch P., Hoorn; pupil of Abr. Liedts and L. Bakhuysen; 1652-1719.

Robbe, *Henri*, P., Courtrai; b. 1807. Brussels.

Robbe, *Louis Marie Domin.*, P., Courtrai; b. 1806. Courtrai, Brussels.

Rochussen, *Charles*, P., Rotterdam; pupil of W. J. J. Nuyen; b. 1814. Rotterdam.

Roelandt, *Ludov.*, A., Nieuwpoort; pupil of Percier and Fontaine (Paris); 1786-1864. Liège, Ghent.

Roelofs, *Willem*, P., Amsterdam; pupil of A. H. Winter (Utrecht) & of H. van de Sande-Bakhuyzen (the Hague); b. 1822. Brussels.

Romans, *Jacob*, A. & P.; d. 1690. The Hague, Bois-le-Duc.

Rombouts, *Theodor van*, P., Antwerp; pupil of Abr. Janssens the Elder; 1597-1637. Rome, Florence, Antwerp. — xlix.

Romeyn, *Willem*, Dutch P., Haarlem; pupil of Claes Berchem; d. after 1693. Haarlem.

Ronner-Knip, *Henriette*, P., Amsterdam; b. 1821.

Roose, *Nicolaas*, see *Liemaeckere*.

Roosenboom, *Margaretha*, Dutch P. of still-life; b. 1843.

Roquette, *Johan de la*, Dutch P., the Hague; d. after 1694.

Rossum, *Johan van*, Dutch portrait-painter of the 17th century.

Roth, *Georg Andries*, P., Amsterdam; b. 1809.

Royer, *Louis*, S., Malines; pupil of J. F. van Geel of Amsterdam; 1793-1868. The Hague, Amsterdam.

Rubens, *Petrus Paulus*, Flem. P., b. at Siegen in Nassau; pupil of Tobias Verhaegt, Adam van Noort, and Otho van Veen (Antwerp); 1577-1640. Italy, Antwerp. — xlvi.

Ruysch, *Rachel*, Dutch P., Amsterdam; pupil of Willem van Aelst; 1664-1750; Amsterdam, The Hague. — lxii.

Ruysdael, *Isaac van*, Dutch P., brother of Sal. van R.; d. 1677.

Ruysdael, *Jacob van*, Dutch P.; son and pupil of Isaac van R.; 1628(29)-82. Haarlem, Amsterdam. — lxi.

Ruysdael, *Salomon van*, Dutch P., Haarlem; d. 1670. Haarlem.

Ryckaert, *David*, *the Younger*; Flem. P., Antwerp; pupil of his father; 1612-62. Antwerp.

Sadée, *Philip*, P., the Hague; pupil of J. E. J. van den Berg; b. 1837. The Hague.

Saenredam, *Pieter*, Dutch P., Assendelft; pupil of Frans de Grebber (Haarlem); 1597-1665. Haarlem.

Saftleven, *Herman*, Dutch P., Rotterdam; pupil of Jan van Goyen; 1610-85. Rotterdam, Utrecht.

Sallaert, *Antonius*, Flem. P., Brussels; pupil of Michel de Bordeaux; b. ca. 1590, d. after 1648. Brussels.

Sanders, *Hercules*, Dutch P., Amsterdam; 1606-63(?).

Sandrart, *Joachim von*, P., Frankfort on the Main; pupil of Gerh. Honthorst at Utrecht (Venice, studied Titian and Veronese); 1606-88. England, Venice, Rome, Amsterdam, Augsburg, Nuremberg.

Santvoort, *Dirck Dircksz*, P.; pupil of Rembrandt(?); 1610-1680. Amsterdam.

Savery, *Roelandt*, Dutch P., Courtrai; pupil of his elder brother Jacob, at Amsterdam(?); 1576-1639. Utrecht. — xliv.

Schalcken, *Godfried*, Dutch P., Dordrecht; pupil of Samuel van Hoogstraeten & Gerard Dow; 1643-1706. Dordrecht, The Hague. — lvii.

Schampheleer, *Edmond de*, living P. (landscapes), Brussels.

Scheemaeckers, *Pieter*, S., Antwerp; pupil of P. Verbruggen; 1640-1714. Antwerp.

Scheffer, *Ary*, P., Dordrecht; pupil of Guérin (Paris); 1795-1858. Paris.

Schelfhout, *Andreas*, P., The Hague; 1787-1870. The Hague.

Schendel, *Petrus van*, P., Terheyden, near Breda; pupil of Van Brée (Antwerp); 1806-70. Amsterdam, Rotterdam, The Hague, Brussels.

Scholten, *Hendrik Jacobus*, P., Amsterdam; pupil of Greive; b. 1824.

Schoorel (Scorel or *Schoorl)*, *Jan van*, P. & A., Schoorl, near Alkmaar; 1495-1562. Rome, Utrecht, Haarlem. — xliv.

Schooten, *Joris van*, Dutch P., pupil of C. van der Maes (Leyden); b. 1587-1651.

Schotel, *Joh. Christianus*, P., Dordrecht; pupil of A. Meulemans & M. Schouman; 1787-1838. Dordrecht.

Schotel, *Petrus Joh.*, P., Dordrecht; son and pupil of the last; 1808-65.

Schouman, *Martinus*, P., Dordrecht; pupil of M. Versteeg and of his uncle Aart S.; 1770-1848.

Schut, *Cornelis*, P., Antwerp; pupil of Rubens; 1597-1655. Antwerp. — xlix.

Schwartze, *Therese*, P., Amsterdam;

pupil of her father J. G. Schwartze and Gabriel Max; b. 1851.

Seghers, Daniel, Flem. P., Antwerp; pupil of Velvet Brueghel; 1590-1661. Antwerp.

Seghers, Gerard, P., Antwerp; 1591-1651. Antwerp, Madrid. — xlix.

Simonis, Eugène, S., Liège; pupil of Kessels & Finelli (Rome); b. 1810. Liège, Brussels.

Slingelandt, Pieter van, Dutch P., Leyden; pupil of Gerard Dou; 1640-91; Leyden. — lvii.

Slingeneyer, Ernest, P., Loochristy, near Ghent; pupil of G. Wappers; b. 1820(23).

Sluys, Belgian A.; 1782-1861.

Snayers, Peter, Flem. P., Antwerp; pupil of Seb. Vranex; b. 1593, d. after 1669. Antwerp, Brussels.

Snyders, Frans, Flem. P., Antwerp; 1579-1657. Antwerp. — xlix.

Snyers, Pieter, Flem. P., Antwerp; 1681-1752. Antwerp.

Sorgh, Hendrik Maertensz, Dutch P., Rotterdam (?); pupil of Willem Buitenweg; 1611-70 (?). Rotterdam.

Soutman, Pieter, P., Haarlem; pupil of Rubens; 1580-1657.

Spinny, W., P., Brussels; d. 1785 at the Hague.

Springer, Cornelis, P., Amsterdam; pupil of K. Karsen; b. 1817.

Stallaert, Joseph, living P., Tournai. Brussels.

Staveren, Johan Adriaensz van, Dutch P., Leyden; d. 1669.

Steen, Jan, Dutch P., Leyden; pupil of Nic. Knupfer (Utrecht); 1626 (?)-1679. Leyden, Haarlem, Delft. — lx.

Stevens, Alfred, P., Brussels; pupil of Navez and Roqueplan (Paris); b. 1828.

Stevens, Joseph, living P., Brussels; b. 1815 (19). Paris.

Stobbaerts, Jean-Baptiste, living P., Antwerp.

Stoop, Dirck, Dutch P.; 1610 (?)-86. Utrecht, Lisbon.

Strackée, F., living S., Amsterdam.

Stroobant, Franz, P., Brussels; b. 1819.

Stry, Jacob van, P., Utrecht; pupil of A. C. Lens; 1756-1815.

Stuerbout, see *Bouts*.

Susterman, Lambert, see *Lombard*.

Suys, Léon, the Younger, living P., Brussels.

Swanenburgh, Izack Claesz van, P.; d. 1614.

Swanenburgh, Jacob Izacksz van, P., son of the last; 1580-1658 — liii.

Swanevelt, Herman van, P., Woerden (Rome, Claude Lorrain); 1620 (?)-1656. — lxii.

Swerts, Jan, P., Antwerp; pupil of Nic. de Keyser; 1820-79.

Tempel, Abraham van den, Dutch P., Leeuwarden; 1622-72. Leyden, Amsterdam.

Teniers, David, the Elder, Flem. P., Antwerp; pupil of his elder brother Julien (Rome, Elshaimer); 1582-1649. Antwerp.

Teniers, David, the Younger, Flem. P., Antwerp; son and pupil of the last; 1610-90. Antwerp, Brussels. — l.

Terburg (Terborch, Ter Borch), Gerard, Dutch P., Zwolle; pupil of his father (Haarlem, Frans Hals); 1617-81. Deventer. — lx.

Teunissen (Antoniszon), Cornelis, Dutch P., 1533-57. Amsterdam. — liii.

Thulden (Tulden), Theodore van, P., Bois-le-Duc; pupil of Abr. Blyenberch & Rubens; 1607 (?)-1676 (?). Paris, Antwerp, Bois-le-Duc.

Thys (Thyssens), Peter, the Elder, P., Antwerp; pupil of A. Deurwaerder; 1616-77 (79). Antwerp.

Tilburg (Tilborgh), Egidius (Gilles) van, P., Brussels; pupil of his father; 1625-78 (?). Brussels.

Tol, Dominicus van, Dutch P.; pupil of Ger. Dou; b. between 1631 and 1642, d. 1676. Leyden.

Trigt, Hendrik Albert van, P., Dordrecht; b. 1829.

Troost, Cornelis, P., Amsterdam; pupil of Arnold Boonen; 1697-1750. Amsterdam.

Tschaggeny, Karl, P., Brussels; b. 1815.

Tuerlinckx, Joseph, S., Malines; pupil of Van Brée & W. Geefs (Brussels); b. 1820.

Tybaut, W., P. & P. on glass, Haarlem; latter half of the 16th cent.

Uchtervelt, see *Ochtervelt*.

Uden, Lucas van, P., Antwerp; 1595-1672 (3). Antwerp. — xlix.

Ulft, Jacob van der, Dutch P., Gorcum; 1627-88 (?). Gorcum.

Utrecht, Adrian van, Flem. P., Antwerp; pupil of Harmen de Ryt; 1599-1652. Antwerp.

Vaenius, see *Veen*.

Valckert, Werner van, Dutch portrait-painter; pupil of H. Goltzius; flourished 1612-30 at Amsterdam and Haarlem.

Veeken, Jan Baptist van der, Flem. P. on glass; middle of 16th cent.
Veen (Ven), Jan A. van der, living S., Bois-le-Duc.
Veen, Marten H. van, see *Heemskerck*.
Veen, Otto van V., or *Otho Vaenius (Venius)*, Flem. P., Leyden; 1558-1629. Liège, Leyden, Antwerp, Brussels. — xlvi.
Velde, Adrian van de, Dutch P., Amsterdam; pupil of his father Willem (Amsterdam); 1635-72. Amsterdam, Delft. — lxi.
Velde, Esaias van de, Dutch P., Amsterdam; ca. 1590-1630. Haarlem, the Hague.
Velde, Willem van de V., the Elder, P., Leyden; father of Adrian and Willem V. the Younger; 1611-93. England.
Velde, Willem van de V., the Younger, Dutch P., Amsterdam; brother of Adrian, pupil of his father Willem & of Simon de Vlieger; 1633-1707. Amsterdam, Greenwich. — lxii.
Venne, Adrian van de, Dutch P., Delft; pupil of Simon Valck the goldsmith; 1589-1662. Middelburg, the Hague.
Verboeckhoven, Charles Louis, P., Warneton; pupil of his father Barthélemy V.; b. 1802.
Verboeckhoven, Eugène Joseph, P., Warneton; brother of the last, pupil of his father (Potter, Ommeganck); 1799-1881. Brussels.
Verboom, Adrian H., Dutch P., Amsterdam; b. 1628, d. after 1670.
Verbruggen, Henri François, S., Antwerp; son and pupil of the following; 1655-1724. Antwerp.
Verbruggen, Pieter, S., Antwerp; father of the foregoing; d. 1686.
Verhaagt, Tob., P., Antwerp, 1566-1631.
Verhaghen, P. J., P., Aerschot. 1728-1811. Louvain.
Verhas, Jean, living P., Antwerp.
Verhulst, Rombout, S., Malines or Breda; pupil of Rombout Verstappen & François van Loo; 1624-1698. Holland.
Verkolje, Jan, Dutch P., Amsterdam; pupil of Jan Livens; 1650-93. Delft.
Verlat, Charles, P., Antwerp; pupil of Nic. de Keyser; b. 1825. Weimar.
Verlinde, Pierre Antoine, P., Winoxbergen; b. 1801. Paris, Antwerp.
Vermeer, see *Meer*.
Verschaeren, Jean Antoine, P., Antwerp; pupil of Herreyns; 1803-63.
Verschaffelt, Pierre Antoine, Chevalier de, S., Ghent; pupil of Pierre de Sutter and of Bouchardon (Paris); 1710-93. Rome, Mannheim.
Verschuier, Lieve, P., Rotterdam; 1630(?)-86.
Verschuur, Wouterus (Walter), P., Amsterdam; pupil of P. G. van Os & C. Steffelaar; 1812-74.
Verspronck, Cornelis Engelszoon, P., Haarlem; pupil of Corn. Cornelisz and Karel van Mander; 17th cent. Haarlem.
Verspronck, Jan, Dutch P., Haarlem; son of the last, pupil of Frans Hals; 1597-1662. Haarlem.
Versteeg, Maggiel, P., Dordrecht; pupil of *A. van Wanum;* 1756-1843.
Verveer, Elchanon, P., the Hague; pupil of the following and of Herm. Ten Kate; b. 1826.
Verveer, Salomon Leonardus, P., the Hague; pupil of B. J. van Hove; 1813-76. The Hague.
Vervloet, Francis, Flem. P., Malines; 1795-1872.
Victor or *Fictor, Jacomo*, Dutch P.; prob. a relative of Jan Victors; flourished at Amsterdam about 1670.
Victors (Victor, Victoor, Fictoor), Jan, Dutch P., Amsterdam; pupil of Rembrandt; b. 1620, d. after 1672.
Vieillevoye, J. B. de, P., Verviers; d. 1855. Liège.
Vigne, Félix de, P., Ghent; 1806-62.
Vigne, Petrus de, S., Ghent; brother of the last; 1812-77.
Vinck, Franz, living P., Antwerp; pupil of Leys.
Vinckboons, David, Dutch P., Malines; pupil of his father Philip (Amsterdam); 1578-1629. Amsterdam.
Vinckenbrinck, Albert, S., Sparendam; 17th cent.
Vingboons, Ph., A., Amsterdam; 1608-75.
Vlieger, Simon de, Dutch P., Rotterdam; b. ca. 1600, d. before 1660. Delft, Amsterdam.
Vliet, Hendrik van, Dutch P., Delft; pupil of his father Willem and of Michiel van Mierevelt (Delft); c. 1611-75. Delft. — lxii.
Vois, Ary (Adrian) de, Dutch P., Leyden; pupil of Nic. Knupfer (Utrecht) & of Abraham van den Tempel (Leyden); 1630(?)-98. Leyden.
Vollenhoven, Herman van, Dutch P., Utrecht; beginning of the 17th cent.
Vollevens, Jan, the Elder, Dutch P., Geertruidenberg; pupil of N. Maes in Dort; 1649-1728. The Hague.

Voort, Cornelis van der, Dutch P., Antwerp; flourished at Amsterdam; 1576-1624.

Vos, Cornelis de, Flem. P., Hulst; pupil of David Remeeus; c. 1585-1651. Antwerp.

Vos, Marten de, Flem. P., Antwerp; pupil of Frans Floris; 1531-1603. Venice, Antwerp.

Vos, Simon de, Flem. P., Antwerp; pupil of Corn. de Vos; 1603-76. Antwerp.

Vrancx, Sebastian, P., Antwerp; 1573-1647.

Vriendt, Cornelis de, A., Antwerp; brother of the next; 1518-75. Antwerp.

Vriendt (Vrint), Frans de, surn. *Frans Floris*, P., Antwerp; c. 1520-70. Antwerp. — xliv.

Vries, H. Vrederman, A. & P., Leeuwarden; 1528-1607. Germany, Holland.

Vroom, Hendrik Cornelisz, Dutch P., Haarlem; 1556-1640. Haarlem.

Waldorp, Antoine, P., 't Huis ten Bosch, near the Hague; pupil of Breckenheimer; 1803-61.

Wappers, Gustav, P., Antwerp; pupil of J. J. van Regemorter, Van Brée, and Herreyns; 1803-74. Antwerp.

Waterlo, Anthonie, Dutch P. and etcher, Lille; b. 1609(10), d. after 1670. Leeuwarden, Amsterdam.

Wauters, Emile, P., Brussels; pupil of Portaels & Gérôme (Paris); b. 1846. Brussels.

Weenix, Jan, Dutch P., Amsterdam; son and pupil of the following; 1640-1719. Amsterdam, Utrecht.

Weenix, Jan Baptist, Dutch P., Amsterdam; pupil of Jan Micker and Abr. Bloemaert (Utrecht) and of Claas Moeyaert (Amsterdam); 1621-60. Amsterdam, Utrecht.

Werff, Adrian van der, Dutch P., Kralingen, near Rotterdam; pupil of Cornel. Picolet & Eglon van der Neer; 1659-1722. Rotterdam.

Werff, Pieter van der, Dutch P., brother and pupil of the last; 1665-1721. Rotterdam.

Weyden, Roger (Rogier) van der, also called *Roger (Rogelet) de la Pasture*, P., Tournai; 1399(1400)-1464. Tournai, Brussels, Louvain. — xli.

Wiertz, Antoine Joseph, P. & S., Dinant; pupil of Herreyns and Van Brée; 1806-65. Brussels.

Wildens, Jan, P., Antwerp; pup. of Verhulst; 1586-1653. Antwerp.

Willaerts, Adam (or *Willarts*), P., Antwerp; 1577-1664 (?). Utrecht.

Willeborts, Thomas, surn. *Bosschaert (Bossaert)*, P., Bergen-op-Zoom; pup. of G. Seghers; 1614-54. Antwerp.

Willemssens, Louis, S., Antwerp; pupil of A. Quellin the Elder; 1630-1702. Antwerp.

Winter, Abraham Hendrick, P., Utrecht; 1800-61.

Wit, Jacob de, P., Amsterdam; 1695-1754. Amsterdam.

Witte, Emanuel de, Dutch P., Alkmaar; pupil of Evert van Aelst; 1607-92. Delft, Amsterdam. — lxii.

Witte, Gaspard de, P., Antwerp; 1618-80 (81). Antwerp.

Wolfvoet, Johannes Victor, P., Antwerp; pupil of his father Victor W. and of Rubens; 1612-52. Antwerp.

Wolterbeck, Anna Henriette, Amsterdam; b. 1834.

Wouters, Charles Augustin, P., Boom, near Antwerp; b. 1811. Malines.

Wouverman, Jan, Dutch P., Haarlem; brother and pupil of Philip W.; 1629-66. Haarlem.

Wouverman, Philip, Dutch P., Haarlem; 1619-68. Haarlem. — lxi.

Wouverman, Pieter, Dutch P., Haarlem; brother of the last, pupil of his father Paulus W.; 1623-82. Haarlem.

Wittewaal (Wittewaal), Joachim Antonisz, P., Utrecht; pupil of Joos de Beer; 1566-1638. France, Italy.

Wulffaert, Adrien, P., Tergoes; pupil of Ducq (Bruges) and Gallait; b. 1804. Antwerp, Ghent.

Wyck, Thos., Dutch P., Beverwyck, near Haarlem; 1616 (?)-1677. Haarlem.

Wynants, Jan, Dutch P.; b. 1600 (?), flourished at Haarlem and Amsterdam 1641-79. — lxi.

Ykens, Jean, S. & P., Antwerp; 17th cent.

Ykens (Eyckens), Pieter, P., Antwerp; son and pupil of the last; 1648-95(96). Antwerp.

Zeeman, Reinier (Remigius), proper name supposed to be *Nooms*, Dutch P., Amsterdam; b. 1612 (?), flourished at Amsterdam till after 1660.

Zeghers, see *Seghers*.

Zorgh, see *Sorgh*.

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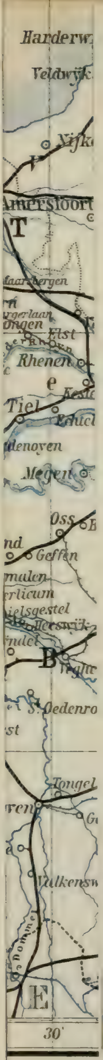
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